



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Mus645.8.625

HARVARD COLLEGE  
LIBRARY



THE BEQUEST OF  
EVERT JANSEN WENDELL  
CLASS OF 1882  
OF NEW YORK

1918

*MUSIC LIBRARY*







25

# Red Feather

A · COMIC · OPERA ·  
In · Two · Acts

Book by Charles Klein  
Lyrics by Chas Emerson Cook

Public Performance  
Prohibited without  
Permission ♡ ♡ ♡ ♡



MUSIC BY  
Reginald de Koven  
PRODUCED BY  
THE ZIEGFELD  
OPERA · CO  
presenting  
GRACE VAN STUDDIFORD



# “RED FEATHER”

## A COMIC OPERA

IN TWO ACTS

THE BOOK BY

CHAS. KLEIN

THE LYRICS BY

CHAS. EMERSON COOK

THE MUSIC BY

REGINALD DE KOVEN

VOCAL SCORE \$2.00 NET

7/6 NET.

JOS. W. STERN & CO.

84 EAST TWENTY-FIRST STREET, NEW YORK

*All rights reserved under the International Copyright Act.  
Public performance of all or any part of the work is strictly forbidden.  
Copyright MCMIII. by Jos. W. Stern & Co.  
English Copyright Secured*

645. 7. 625

HARVARD COLLEGE LIBRARY  
FROM  
THE BEQUEST OF  
EVERT JANSEN WENDEL  
1918

# CAST OF CHARACTERS

COUNTESS HILDA VON DRAGA, "Red Feather".....	GRACE VAN STUDDIFORD
Mlle. FIFINE, Fashionable Milliner.....	ELISÈ DE VÈRE
ANITA, a Spanish girl.....	<div> <div>Friends of Countess von Draga.</div> <div> <div>OLIVE CELESTE MOORE</div> <div>MARGARET HUBBARD AYER</div> <div>FLOYE REDLEDGE</div> <div>LILLIAN SEFTON</div> </div> </div>
DAPHNE, an English girl....	
VICTORINE, a French girl.	
PRADA, an Austrian girl....	
PRINCESS ZEEGAN.....	DOROTHY GILBERT
VIOLA,	<div> <div>Engaged to the Diplomatic Attachés at Romancia.</div> <div> <div>LOUISE HOLLISTER</div> <div>JEAN B. DULANEY</div> <div>CORA L. TRACY</div> <div>DAISY R. FUGUET</div> </div> </div>
THERESE,	
DULCINA,	
PATRICE,	
CARA,	<div> <div>Milliners,</div> <div> <div>GRACE KIMBALL</div> <div>MONA DESMOND</div> <div>MINA RUDOLPH</div> <div>ELEANOR WILKIE</div> </div> </div>
RITA,	
NANA,	
MARIA,	
BARON BULVERSTRAUSS,	<div> <div>friends of "Red Feather"</div> <div> <div>JAMES E. SULLIVAN</div> <div>LOUIS CASAVANT</div> <div>STUART HYATT</div> </div> </div>
COL. McPITRICK,	
BAGSTOCK BOWLER,	
ZIEGEN .....	MAX FIGMAN
LIEUT. DIETRICH.....	J. F. CRONIN
H. R. H. CROWN PRINCE OF ROMANCIA.....	STANLEY HAWKINS
CAPTAIN TREVORS,	<div> <div>of the Royal Guards of Romancia,</div> <div> <div>GEORGE TALLMAN</div> <div>T. E. WHITBREAD</div> <div>E. C. KENNY</div> </div> </div>
COLONEL FURBIS,	
MAJOR NEVA,	
COUNT PASTALINI, of the French Embassy.....	MYRON P. DAVIS
CAPTAIN PAGET, of the English Embassy.....	P. CONNOR
SEÑOR ROMBOZA, of the Spanish Embassy.....	J. FRANK GIBBONS
LIEUT. REGER, of the Austrian Embassy.....	W. J. SULLIVAN
CHIEF OF POLICE.....	FRED J. TITUS

Royal Guards, Gendarmes, Waiters, Attendants, Milliners, Nobility, Townspeople.

PERIOD.—To-day.

ACT I.—Café, Public Square, Romancia.

ACT II.—Interior Castle Von Draga.

Staged by MAX FIGMAN

Musical Director LOUIS F. GOTTSCHALK



# CONTENTS.

## ACT ONE

	Page
1. PRELUDE AND OPENING CHORUS .....	7
2. TRIO ..... "THE CONSPIRATORS"..... ANITA, MCPITRICK AND BULVERSTRAUSS	59
3. SONG ..... "THE LITTLE MILLINER"..... FIFINE AND MILLINERS	71
4. MARCH SONG..... "SONG OF THE GUARD"..... CAPTAIN TREVORS AND CHORUS	79
5. SCENE AND ENSEMBLE.. "ENTRANCE OF HILDA"..... CHORUS	87
5 a SONG ..... "RED FEATHER"..... HILDA AND CHORUS	114
6. DUET ..... "TO CALL THEE MINE"..... HILDA AND TREVORS	120
7. QUARTETTE ..... "A LESSON IN VERSE"..... FIFINE, ANITA, CROWN PRINCE, BULVERSTRAUSS	125
8. TRIO ..... "OUR CABINET"..... BAGSTOCK, BULVERSTRAUSS AND MCPITRICK	142
9. FINALE .....	149

## ACT TWO

10. PRELUDE AND OPENING CHORUS.....	214
11. LEGEND ..... "THE HUMOROUS GHOST" ..... MCPITRICK AND CHORUS	224
12. ENTRANCE AND SONG... "THE MERRY CAVALIER"..... HILDA	235
14. DUET ..... "THE TALE OF THE HIGH-BORN ROOSTER" .FIFINE, BULVERSTRAUSS AND CHORUS	244
15. CHANSONETTE ..... "THE ROSE AND THE BREEZE"..... ANITA	256
16. QUARTETTE ..... "A MADRIGAL"..... HILDA, ANITA, TREVORS AND MCPITRICK	260
17. BALLAD ..... "THE GARDEN OF DREAMS"..... HILDA	268
18. SONG ..... "THE PRINCE OF GOOD FELLOWS".. ..CROWN PRINCE AND MALE CHORUS	272
19. SCENE AND ENSEMBLE.. "ARREST HIM" .....	279
20. FINALE .....	298





# "Red Feather."

7

Nº1.

Romantic Comic Opera in 2 Acts.

Lyrics by **Prelude and Opening Chorus.** Music by  
CHAS. EMERSON COOK. REGINALD de KOVEN.

Andante con moto. ( $\text{♩} = 96$ )

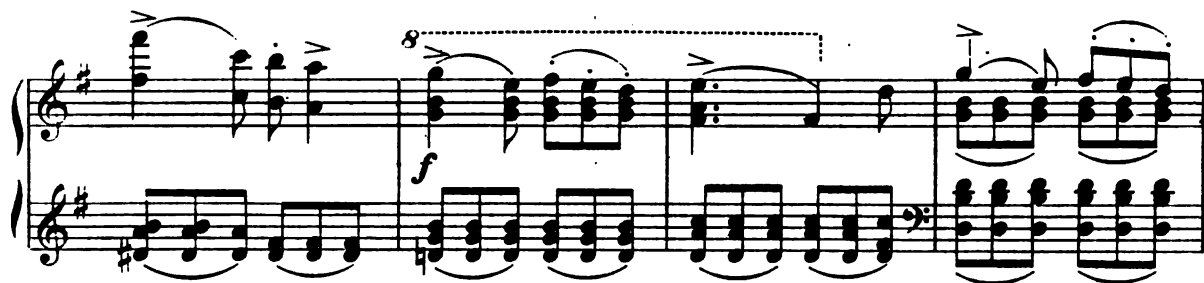
Piano. *pp* *p marcato la melodia*

*Red.* \*

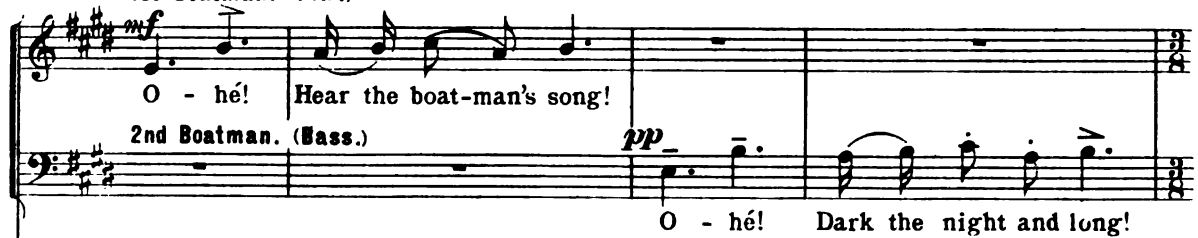
*poco cresc.*

*cresc.*

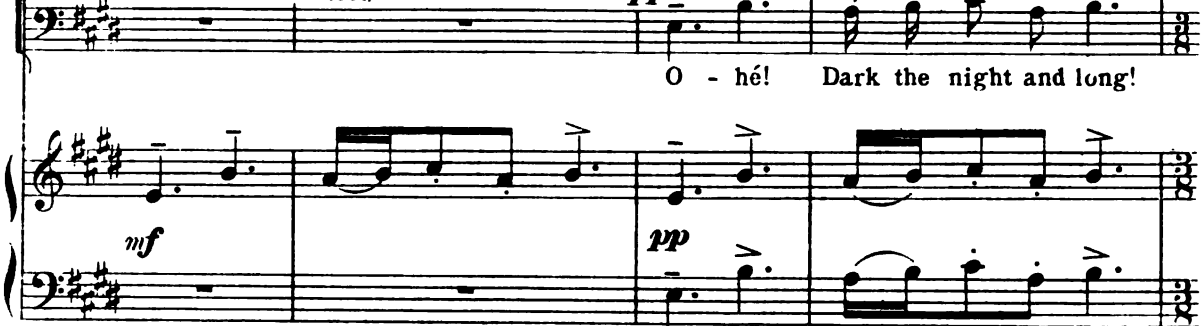
Copyright MCMIII by Jos. W. Stern & Co.  
English Copyright Secured.



Behind Curtain.  
1st Boatman. (Ten.)



2nd Boatman. (Bass.)



See, the day is dawn - ing!

O - hé! O - hé!

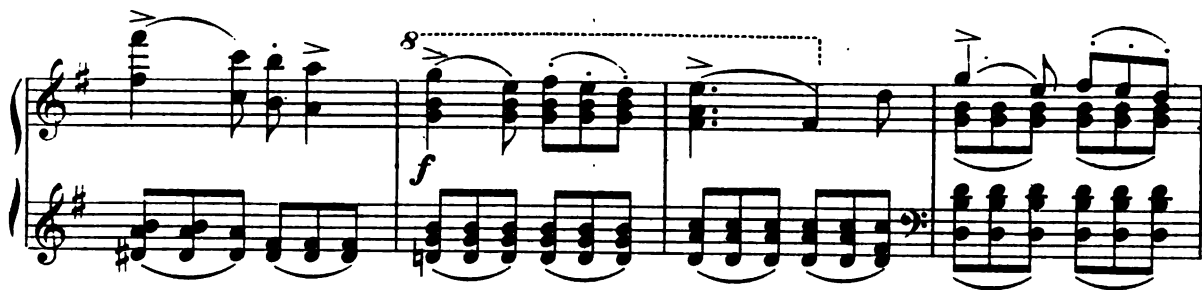
O - hé! O - hé!

*mf* *p* *mf* *p* *poco rall.*

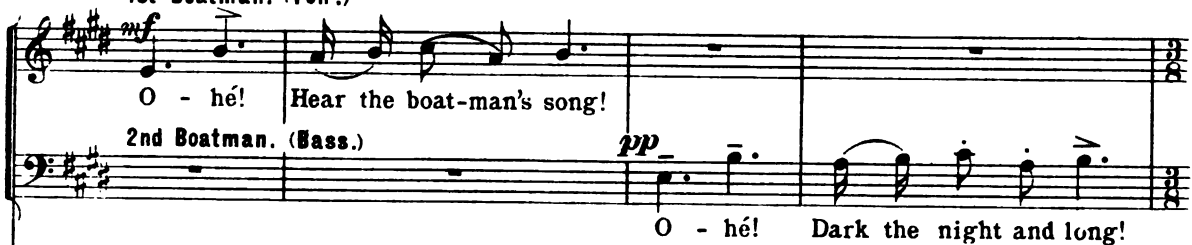
*Red.* \*

8

The musical score is written for a song with piano accompaniment. It consists of six systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). It also includes performance instructions like *Red.* (Reduction) and *poco rall.* (poco rallentando). The key signature is one sharp (F#) and the time signature is 3/4. The score is written in a standard musical notation with treble and bass clefs.



Behind Curtain.  
1st Boatman. (Ten.)



*mf* See, the day is dawn - ing!

*mf* *p*

*mf* *Red.* \* *Red.* \*

O - hé! O - hé!

*p* *Red.* \*

*p*

The musical score is written for a vocal part and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/8. The vocal part begins with the lyrics "See, the day is dawn - ing!" and "O - hé! O - hé!". The piano accompaniment features various dynamics including *mf* (mezzo-forte) and *p* (piano), and includes performance markings such as *Red.* (ritardando) and asterisks (\*). The score is divided into four systems, each with a vocal line and a piano line. The bottom system is partially obscured by a white shape.

## Chorus (behind Curtain)

**Sopr. I.** *p*  
The waves be-low, and the stars a-bove, They laugh and wink at my

**Sopr. II.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

**Tenori.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

**Bass.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

*pp* *p*

*cresc.* *rall. e dim.*  
rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

*cresc.* *rall. e dim.*

*p a tempo*

O - ver the sea to thee. —

*p*

O - ver the sea to thee. —

*p*

O - ver the sea to thee. —

*p*

O'er the sea to thee. —

*p a tempo* *tranquillo* *poco rall.*

*a tempo* *p* *Ria*

*p* *cresc. dim.* *Ria*

*mf*



First system of the piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the end of the system.

Second system of the piano introduction. The musical texture continues with similar patterns in both hands. A dynamic marking of *p* is at the beginning, and a *Ria* marking is at the end.

1st Boatman (Behind curtain.)

O - hél Dark the night and long. Joy comes in the morn - ing.

Vocal and piano accompaniment for the first boatman. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves, featuring a *mf poco deciso* marking. The music is in a minor key with a 3/8 time signature.

Third system of the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A dynamic marking of *p* is at the end of the system, followed by a *Ria* marking.

Fourth system of the piano accompaniment. The right hand continues the melodic line, and the left hand provides a rhythmic base. A *cresc. dim.* marking is present, and the system ends with a *Ria* marking.

## 2nd Boatman. (behind curtain.)

*mf*

O - hé! Hear the boat-man's song When the day is dawn - ing!

*rall.*

*Rea* \* *Rea* \*

**Tenor I.**

*mf*

O'er the sea to thee, love! O - ver the sea to thee! I

**Tenor II.**

*mf*

O'er the sea to thee, love! O - ver the sea to thee! I

**Bass I.**

*mf*

O - ver the sea to thee, love! O - ver the sea to thee! I

**Bass II.**

*mf*

O'er the sea to thee, love! O - ver the sea to thee! I

*p*

told the waves that their list-less croon Might do ver-y well for the

told the waves their list-less croon Might suit quite well the

told the waves their list-less croon Might suit quite well the

stars and moon; But with thy sweet voice were out of tune.

stars and moon. Yes, they were out of tune;

stars and moon; But with thy sweet voice they were out of tune;

stars and moon; But with thy voice were out of tune;

not with thy voice in tune: *p* I told the stars that

Yes, not in tune. *p* I told the stars that

not with thy voice in tune. *f* I told the stars as they

not with voice in tune. *f*

*f marc. la melodia*

blink'd a - bove They weren't so bright as thine eyes, my love! Far

blink'd a - bove They weren't as bright as thee, my love! Far

blink'd a - bove They weren't as bright as thee, my love! Far

*f*



# "Red Feather."

7

Nº1.

Romantic Comic Opera in 2 Acts.

Lyrics by  
CHAS. EMERSON COOK.

Prelude and Opening Chorus.

Music by  
REGINALD de KOVEN.

Andante con moto. ( $\text{♩} = 96$ )

Piano. *pp*

*p marcato la melodia*

*Red.*

*poco cresc.*

*cresc.*

First system of the piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

Second system of the piano introduction. It includes dynamic markings of *dim.* (diminuendo) in the right hand and *f* (forte) in the left hand. The system concludes with the instruction *rall. e dim.* (rallentando e diminuendo).

Third system of the piano introduction. It begins with the tempo instruction *Poco più mosso. (♩ = 50)*. The system ends with a *rall.* (rallentando) marking.

Fourth system of the piano introduction. It starts with a *pp* (pianissimo) dynamic marking and includes a *poco rall.* (poco rallentando) instruction towards the end.

Behind Curtain.  
1st Boatman. (Ten.)

Vocal introduction for the 1st Boatman (Tenor). The melody is marked *mf* (mezzo-forte). The lyrics are: "O - hé! Hear the boat-man's song!".

2nd Boatman. (Bass.)

*pp*

O - hé! Dark the night and long!

Piano accompaniment for the vocal introduction. It begins with a *mf* (mezzo-forte) dynamic marking and includes a *pp* (pianissimo) marking later in the system.

*mf* See, the day is dawn - ing!

*mf* *p*

*mf* *p* *Red.* \* *Red.* \*

O - hé! O - hé! \_\_\_\_\_

O - hé! O - hé! \_\_\_\_\_

*p* *Red.* \* *Red.* \*

*p* *poco rall.*



## Chorus (behind Curtain)

**Sopr. I.** *p*  
The waves be-low, and the stars a-bove, They laugh and wink at my

**Sopr. II.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

**Tenori.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

**Bass.** *p*  
The waves be-low, and stars a-bove, They laugh and wink at

*pp* *p*

*cresc.* *rall. e dim.*  
rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

rest - less love; Far o - ver the sea to thee, my love!  
*cresc.* *rall. e dim.*

*cresc.* *rall. e dim.*

*p a tempo*

O - ver the sea to thee. —

*p*

O - ver the sea to thee. —

*p*

O - ver the sea to thee. —

*p*

O'er the sea to thee. —

*p a tempo* *tranquillo* *poco rall.*

*a tempo* *p* *ra*

*p* *cresc. dim.*

*mf*

w. *f* This is the pop-u-lar Roy-al Ca-fé, That's o-pen by night (and it's

G.

*mf*

w. *ff* o-pen by day,) That stands in the Town of Ro-man-ci-a; Ro-

G.

*ff*

Attendants.

w. man-ci-al We

G. Ro-man-ci-a!

*ff*

A. *f*

serve the mil - li - ners, o - ver the way, Who dine now and then at the

A. *poco rall.*

Roy - al Ca - fé, That's o - pen by night (and it's o - pen by day), That

*mf* *colla voce*

W. Waitresses.

Ro - man - ci - a!

A. *f a tempo*

stands in the Town of Ro - man - ci - a.

G. Gendarmes. *ff*

Ro - man - ci - a!

*f a tempo* *cresc.*

**Court Ladies.**

C.L. *mf* Court-ladies we from the

*ff* *sf* *p*

C.L. Queen, here to pay Our bills to the mil-liners o-ver the way, Who

C.L. *cresc.* dine now and then at the Roy-al Ca-fé;

W. **Waitresses.** *f* That's o-pen by night (and it's

A. **Attendants.** *f* That's o-pen by night (and it's

*cresc.* *f*

C.L. *ff* That stands in the Town of Ro - man - ci - al

W. *mf* o - pen by day) Ro, — Ro - - man - ci - a!

A. *mf* o - pen by day) Ro, — Ro - - man - ci - a! *ff* Ro -

G. *Gendarmes.* *mf* Ro, — Ro - - man - ci - a!

C.L.

W.

A. man - ci - a!

G. *ff* Ro - man - ci - a!

## Court Gentlemen.

C.G. *f deciso* *cresc.*  
 Gen - tle - men we, gen - tle - men we, come from the King, and we'll

C.G. *f deciso* *cresc.*  
 stay ——— To wink at the la - dies the Queen sent to pay Their

C.G. *f deciso* *cresc.*  
 bills to the mil - li - ners o - ver the way, Who dine now and then, at the

C.L. *ff*  
 That's o - pen by night (and it's o - pen by day),  
 w. *ff*  
 That's o - pen by night (and it's o - pen by day),  
 A. *ff*  
 That's o - pen by night (and it's o - pen by day)  
 C.G. *ff* *a2* *Court G.*  
 Roy - al Ca - fé; That's o - pen by day, That

**Court Ladies.  
Waitresses.**

C.L.  
W.

*a2.*

Ro - man - ci - a!

A.

Ro - man - ci - a!

C.G.  
G.

*a2.*

**Gendarmes with Court Gent.**

stands in the Town of Ro - man - ci - a, Ro - man - ci - a!

**Soprano I, II.**

**Tenor.**

**Bass.**

**Gendarmes with Bass**

*Con spirito.*

We are the soldier-y handsome and

We are the soldier-y handsome and

We are the soldier-y handsome and

*Con spirito.*

*marc.*

*ff*

*f*



gay; We'll cut out the men,  
gay; We'll cut out the men,

C.L.  
W. Yes! so hand-some and gay! Yes! the  
A. Yes! so hand-some and gay! Yes! the  
C.G.  
G. Yes! so hand-some and gay! Yes! the

men of the King, King's gen-tle-men who would stay To  
men of the King, King's gen-tle-men who would stay To

C.L.  
W. men Of the King, Who would stay!  
A. men Of the King, Who would stay!  
C.G.  
G. men Of the King, Who would stay! Court -

wink at the la-dies the Queen sent to pay Their bills to the mil-li-ners

wink at the la-dies the Queen sent to pay Their bills to the mil-li-ners

C.L. W.

A.

C.G. G.

gen - - - - - tie - - - - - men we, and we'll wink at the la - dies

o-ver the way; That's

o-ver the way; That's

Who dine now and then at the Roy-al Ca-fé;

C.L. W.

A.

C.G. G.

sent to pay Their bills at the mil-li-ners o-ver the way;

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

That stands in the Town of Ro -

o - pen by night (and it's o - pen by day),

o - pen by night (and it's o - pen by day),

o - pen by night (and it's o - pen by day),

o - pen by night (and it's o - pen by day),

man - ci - a!

man - ci - a! Ro - man - ci - a!

man - ci - a! Ro - man - ci - a!

C.L.  
W.  
Ro - man - ci - a!

A.  
Ro - man - ci - a! Ro - man - ci - a!

C.G.  
G.  
Ro - man - ci - a! Ro - man - ci - a!

*marc.*

*Red \**

Towns people.  
*marcato*

81

**SOLDIERS.**

C. *ff* We are the peo - ple in fest - al ar - ray, Sing - ing in  
ff Sing - ing in  
ff In - clud - ing the  
ff Sing - ing in  
ff In clud - ing the  
*ff con movimento*

C. cho - rus to hon - or the day; — *marc.*  
cho - rus to hon - or the day; — For we are the  
We sing to - day! — For we are the  
sol - dier - y hand - some who hon - or the day; — For we are the  
cho - rus to hon - or the day; —  
We sing to day!  
gen - tie - men hand - some who hon - or the day; — *marc.*

C.  Yes so hand - some and gay!

**SOLDIERS.**

C.L.  Sol-dier - y hand - some and gay, Ah!

W.  Sol-dier - y hand - some and gay, Ah!

A.  See the sol - - diers Yes! so hand - some and gay!

C.G.  Yes! so hand - some and gay!



C.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

 So are we, sol - dier - y, Brave and

 So are we, sol - dier - y, Brave and

C.L.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

W.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

A.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

C.G.  Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the



C. day; We sing, we sing in  
 gay; We sing, we sing in  
 gay; yes! so brave and gay; we sing in  
 gay; We'll wink at the lad-ies the Queen sent to pay their

C.L. day; We sing, we sing in  
 W. day; We sing, we sing in  
 A. day; We sing, we sing in  
 C.G. day; We'll wink at the Lad-ies, the Queen sent to pay, their

C. gay ar - ray.  
 gay ar - ray to day;  
 gay ar - ray to day, Who dine now and then at the  
 bills to the mil - li - ners o - ver the way, Who dine now and then at the

C.L. gay ar - ray.  
 W. gay ar - ray.  
 A. gay ar - ray.  
 C.G. bills to the mil - li - ners o - ver the way, Who dine now and then at the

*ff*  
That's o - pen by night (and it's o - pen by day.) The  
the Roy - al Café o - - pen night and day. The  
*p*  
*p*

*ff* *a 2.*  
joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -  
*ff*  
joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -  
*ff*  
*cresc.* *ff marc.*

man-ci-a, Ro-man-ci-al

man-ci-a, Ro-man-ci-al

Ro-man-ci-

Ro-man-ci-

*ff*

*ff*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of two staves each. The lyrics are "man-ci-a, Ro-man-ci-al" and "Ro-man-ci-". The piano accompaniment is written for the right and left hands. The tempo is marked *ff* (fortissimo).

al

Who comes here?

al

*mf*

Allegro moderato.

Allegro moderato.

*p* *rall.*

*sf*

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of two staves each. The lyrics are "al" and "Who comes here?". The piano accompaniment is written for the right and left hands. The tempo is marked *Allegro moderato.* and *mf* (mezzo-forte). The piano accompaniment includes a section marked *p* (piano) and *rall.* (rallentando).



*p* Anita. Sopran. a 2.

Good peo-ple hear! Who now comes

Tenors. *mf* Who now draws near? *cresc.* Who now draws near?

Basses.

Anita. *mf*

I've songs to sing you; Oh, hear!

here! Sing one of cheer! of cheer! Fair maid draw near!

CHORUS. Sing one of cheer! of cheer! Fair maid draw near! Your song well!

*cresc.*

*rall. molto* *Allegro assai.* *mf*

A. Sweet bal-lads bring you! I'll sing you

Sing on!

hear! Sing on!

*rall. molto* *Allegro assai.* *f* *p*

A. songs, both grave and gay; A song for work, a song for play, tra-la-la -

la-la-la-la-la-la - la-la-la-la - la - la.

*ff* Tell us your

*ff* Tell us your

A. *cresc.*  
I'll sing you songs both old and  
song!  
song!  
Tell us your song!

A.  
new; Of love that's false, of love that's true, Tra-la-la - la tra-la-la tra-la-

A. *mf Meno mosso*  
la - la - la - la - la - la I'll sing you a song Of a  
*p Meno mosso*

*poco accel.* *a tempo*

A. swain for-lorn, Who sigh'd for the heart of a girl; Or a gay ron-del Of a

*colla voce* *a tempo*

*rall.* **Tempo I.**

A. dam-o-sel Who ran a-way with an earl; Tra-la-la-la-la-

*rall.* **Tempo I.**

A. la, Tra-la-la-la-la-la, *f*

*p cresc.* *p cresc.* *p cresc.*

All songs of love, both false or

All songs of love, both false or

*And*

## Tempo di Habanera.

tra-la-la-tra-la! When Cu-pid strings his bow,  
true, are new.  
true, are new.

*rall.* *mf* *pp* *rall.* *rall.* *rall.*

Tempo di Habanera.

*rall.* *p*

A. Blindly the ar-rows go; If you are lone-ly, bet-ter beware!

*Ra* \* *Ra* \*

A. If you are young, take care! For he's a marksman true,

*Ra* \*

A. *dim.*  
Aim-ing at me and you; If you've a heart to spare,  
*p dim.*

A. **Lov-er, be-ware! be - ware!** **A heart to**

**If you've a heart to spare,**

**If you've a heart to spare,**

*mf*

spare, Be-ware! if you have a heart to

Of Cu - pid's dart be - ware! Of Cu - pid's

Of Cu - pid's dart be - ware! Of Cu - pid's

P

A. *rall.* *mf* *ff.*

spare, Take care! If you are young, be - ware! Be-ware!

dart, Aimed at your heart Be-ware!

dart, Aimed at your heart Be-ware!

*rall.* *mf* *ff.*

*Pa.*

*Allegro vivace.*

A. So we'll sing and dance, we'll dance! Mer-ri-ly

So we'll sing and dance, we'll dance!

So we'll sing and dance, we'll dance!

*Allegro vivace. (♩ = 165)*

*f cresc.*

A.

dance! We'll dance, Mer-ri - ly

Mer - ri - ly dance! We'll dance a mea - sure!

Mer - ri - ly dance a mea - sure!

We'll dance!

*mf*

A.

*cresc.* laugh - ing the hours a - way! Mer-ri - ly

Laugh - ing the hours a - way! Mer-ri - ly

*cresc.* Laugh the hours a - way!

*cresc.* Laugh, laugh the hours a - way! Mer-ri - ly dance!

*cresc.*

*f*



A.

dance!  
dance!

Mer - ri - ly dance! We dance for plea - sure,  
Mer - ri - ly dance for plea - sure,  
We dance for plea - sure,

A.

*cresc.*  
Dance! mer - ri - ly dance! mer - ri - ly dance a - -  
*cresc.* mer - ri - ly dance! mer - ri - ly dance  
Dance! we dance! we dance a - -  
*cresc.* Dance! we dance! we dance a - -  
*cresc.*

The musical score is for a piece titled "The Merry-Go-Round". It features a vocal melody and a piano accompaniment. The vocal part is written for a single voice, with lyrics: "way! Mer-ri-ly dance! Mer-ri-ly dance! We mer-ri-ly dance! We Dance! Dance! Dance! We". The piano accompaniment consists of two staves, treble and bass, with a tempo marking of "cresc. molto". The score is divided into four measures, each containing a vocal line and a piano accompaniment line. The piano accompaniment features a repeating rhythmic pattern of eighth notes and a bass line with a similar pattern. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

A. *ff*  
 dance 'neath skies, 'neath skies of a - zure;  
 bright - est skies of a - zure;  
*ff*  
 dance 'neath skies, 'neath bright skies of a - zure;  
*ff*  
 dance 'neath skies, 'neath bright skies of a - zure;  
*ff*

A. Dance! mer-ri - ly dance a - way! \_\_\_\_\_  
mer-ri - ly, mer-ri - ly

Dance! dance a - way! \_\_\_\_\_

Dance! we dance a - way! \_\_\_\_\_

Dance! we dance a - way! Mer-ri - ly dance!

*Ca.* \*

A. *f* Now choose the one whom you love! \_\_\_\_\_

*p* Choose the one you love! *f* Care and  
*p* Dance, care and *f*

*f marcato*

Bright, so bright, the

trou - ble to ban - ish! Bright the

trou - ble to ban - ish! Bright the

skies a - bove, —

skies a - bove, — Dance! pain and sor - row will van -

skies a - bove, — Dance! pain and sor - row will van -

Red



When the skies are bright a-bove, A mea-sure with the

Danc - ing with one you

ish!

ish!

one you love Is bliss. \_\_\_\_\_

love is bliss. \_\_\_\_\_

*mf* Dancing is bliss! \_\_\_\_\_

*mf* To dance is bliss! \_\_\_\_\_

Take her to your heart And give her, e'er the mu - sic start, A

Take her close-ly to your heart And give her, e'er the mu - sic start, A

Hold her close! \_\_\_\_\_ give her then a \_\_\_\_\_

Hold her close! \_\_\_\_\_ give her then a \_\_\_\_\_

A

kiss! \_\_\_\_\_ Oh! what rap-ture and bliss!

kiss!

kiss Give her a kiss! Ex - qui - site

kiss Give her a kiss! Ex - qui - site

kiss

Fin

*ff*

When trip - ping in the —

nec - tar gai - ly

bliss! Skip - ping! trip - ping! nec - tar

bliss! Skip - ping! trip - ping! nec - tar

*ff*

dance, — Think not of the mor - row;

sip - ping!

sip - ping! Nev - er a thought of the mor - row;

sip - ping! Nev - er a thought of the mor - row;

When glid - ing in the — dance, —

jol-li-ty ev-er a bid - ing

Slid - ing! glid - ing! joy a - bid - ing!

Slid - ing! glid - ing! joy a - bid - ing!

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "When glid - ing in the — dance, —" and continues with "jol-li-ty ev-er a bid - ing". Below this, there are two staves of vocal parts, each with the lyrics "Slid - ing! glid - ing! joy a - bid - ing!". The piano accompaniment is shown in two staves, with the right hand playing a melody and the left hand providing harmonic support.

*cresc.* With mad - ness dance a - - way! —

nev-er a no-tion of sad - ness!

*cresc.* glad - ness! mad - ness! nev - er sad - ness!

*cresc.* glad - ness! mad - ness! nev - er sad - ness!

*cresc.* glad - ness! mad - ness! nev - er sad - ness!

The second system of the musical score continues in G major. It begins with the vocal line singing "With mad - ness dance a - - way! —" with a *cresc.* (crescendo) marking. This is followed by "nev-er a no-tion of sad - ness!". Below, the two vocal staves sing "glad - ness! mad - ness! nev - er sad - ness!" with *cresc.* markings. The piano accompaniment continues in two staves, with the right hand playing a melody and the left hand providing harmonic support.



Who would trou - ble bor - row? Oh! Mer - ri - ly  
 Who would trou - ble bor - row? Oh! Mer - ri - ly  
 Who would trou - ble bor - row? Oh!  
 Who would trou - ble bor - row? Oh!

*rall.* *ff* *a tempo*  
*rall.* *ff* *a tempo*  
*rall.* *ff* *a tempo*  
*rall.* *ff* *a tempo*

dancel Come! dance a mea sure!  
 dancel Mer - ri - ly dancel Come! dance a mea - sure!  
 Mer - ri - ly dancel a mea - sure!  
 Come! dance a mea - sure!

*cresc.*  
Laugh the hours a - way! \_\_\_\_\_  
Laugh - ing — the hours a - way \_\_\_\_\_ Mer - ri - ly

*cresc.*  
Laugh the hours a - way! \_\_\_\_\_  
*cresc.*  
Laugh the hours a - way! \_\_\_\_\_ Mer - ri - ly

*cresc.*  
Mer - ri - ly dance!

dance! Mer - ri - ly dance!

Mer - ri - ly dance! for plea - sure!

dance! Mer - ri - ly dance!

Mer - ri - ly dance! for plea - sure!

Un - der skies so bright.

Un - der a - zure skies so bright.

Un - der a - zure skies so bright.

The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*cresc. molto*  
Mer - ri - ly dance! Mer - ri - ly dance!

*cresc. molto*  
We dance! Mer - ri - ly

*cresc. molto*  
We dance! — dance! —

*cresc. molto*

Red \* Red \*



*marc. molto*  
*a poco accel.*

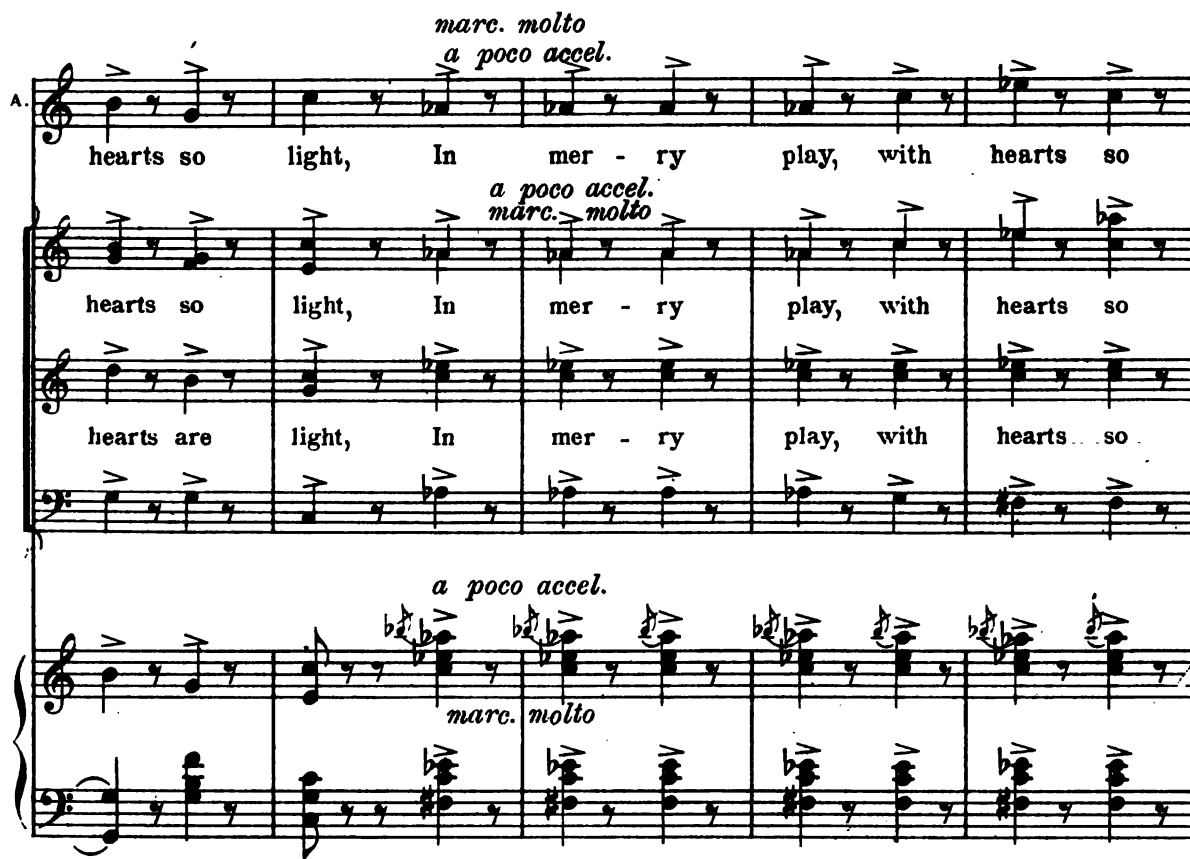
A. hearts so light, In mer - ry play, with hearts so

*a poco accel.*  
*marc. molto*

hearts so light, In mer - ry play, with hearts so

hearts are light, In mer - ry play, with hearts so

*a poco accel.*  
*marc. molto*



*accel sempre*

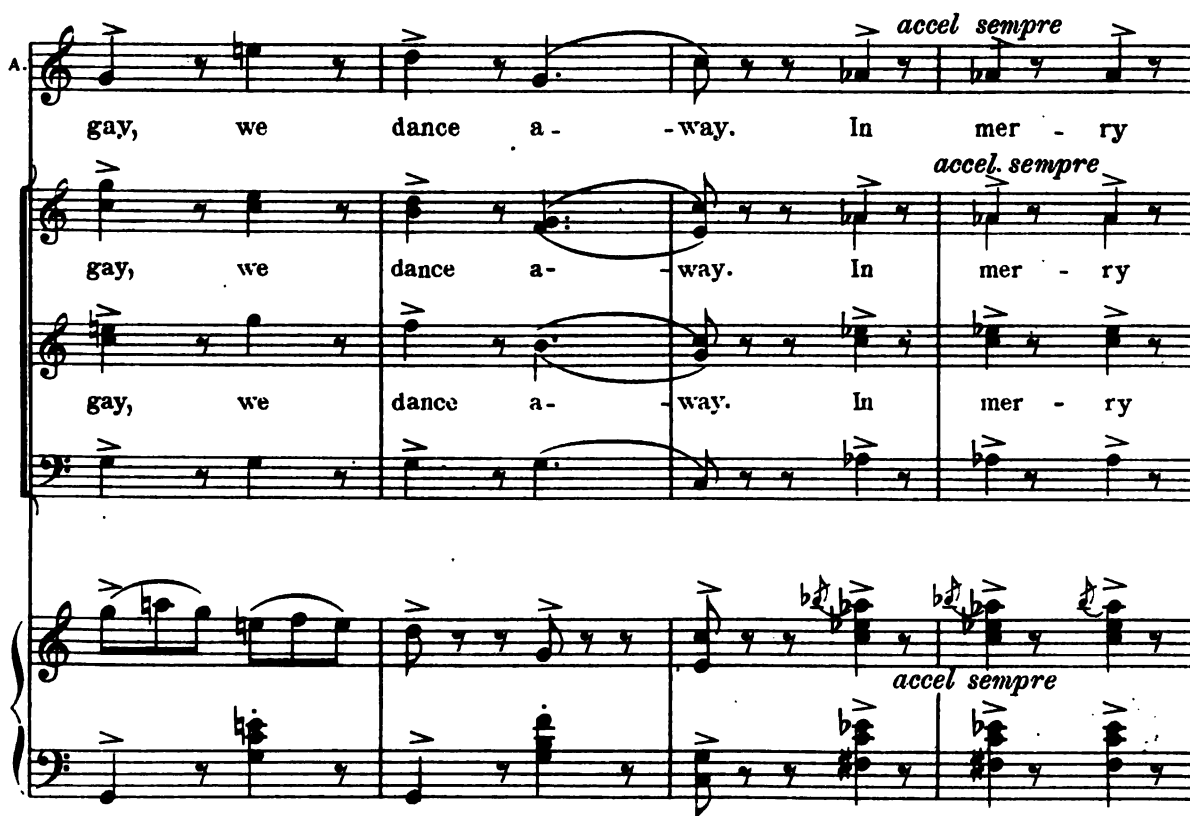
A. gay, we dance a - - way. In mer - ry

*accel sempre*

gay, we dance a - - way. In mer - ry

gay, we dance a - - way. In mer - ry

*accel sempre*



A.

play we dance to-day, we dance to-

play we dance to-day, we dance to-

play we dance to-day, we dance to-

Quasi Presto.  
*molto f*

A.

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

Quasi Presto.  
*molto f*

*molto f*

A. *way, a - way!*

*way, a - way!*

*way, a - way!*

*pressando*

A. *way, a - way!*

*way, a - way!*

*way, a - way!*

*pressando*

No. 2.

Trio.

## "The Conspirators."

Anita, Mc Pitrick, Bulverstrauss.

Allegro assai.  $\text{♩} = 104$ .

Piano.

*pp misterioso*

Anita. *p* In clear but con - fi -

Mc Pitrick. *p* In clear but con - fi -

Bulverstrauss. *p* In clear but con - fi -

*poco cresc.*

den - tial sort of way, Lest, be - cause of our dis - guise, you want to jeer at us,

den - tial sort of way, Lest, be - cause of our dis - guise, you want to jeer at us,

den - tial sort of way, Lest, be - cause of our dis - guise, you want to jeer at us,



Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

lit - i - cal con - spir - a - tors: Sh!

lit - i - cal con - spir - a - tors: Sh!

lit - i - cal con - spir - a - tors. Sh! Red Feath - er is the

*mf Poco deciso*

*mf Poco deciso*

As lead - er we par - tic - u - lar - ly  
chief - tain of our band;

*cresc.*

The ob - ject of our plot, you un - derstand, Has de -  
fan - cy her. Has de -  
Has de -

*f* *ff* *ff*

signs up - on the king - dom of Ro - man - ci - a. In  
signs up - on the king - dom of Ro - man - ci - a. In  
signs up - on the king - dom of Ro - man - ci - a. In

*sfz* *dim.*

*p* clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -  
*p* clear but con - fi - den - tial way, Lest, be - cause of our dis -  
*p* clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -

*dim.* guise you want to jeer at us, We take this op - par -  
*dim.* guise you want to jeer at us, We take this op - por -  
*dim.* guise you want to jeer at us, We take this op - por -

*p* tu - ni - ty to say We're a tri - o of po - lit - i - cal con - *pp*  
*p* tu - ni - ty to say We're a tri - o of po - lit - i - cal con - *pp*  
*p* tu - ni - ty to say We're a tri - o of po - lit - i - cal con - *pp*

spir - a - tors.

spir - a - tors.

spir - a - tors.

*f* (Police patrol enter and cross stage.)

**Allegro con moto.**

Anita. (disguising herself as a begger.)

To the beg-gar pray be kind! For I'm deaf and dumb and blind.

Out-er man's no worse than in-ner! Have-n't had a bite since din-ner;

*cresc.*

A. *ff* *>* *>* *>*

Bite since din - ner.

*sf*

MC Pitrick. (now disguised as a monk.)

*f* *leggiero*

Char - i - ty be - gins at home, Does - n't ver - y oft - en roam;

Quick! Two ta - ble d'hôtes, you flun - key! I'm a monk, so do not mon - key;

Anita.

Do not mon - key! MC Pitrick. Bul. (now disguised as a waiter.)

I'm a monk so do not mon - key! Oh!

*sf*

*f*

1. kul. Vere shust oud of ta - ble d'hôtes: How'd you like some hay und oats?

*sfz mf*

*poco rall. a tempo*

2. kul. If you're good und tip der vait - er, P'rhaps you get a cold "per - ta - ter?"

*poco rall. a tempo*

*ff* Anita. (all aside.) *ff*


Cold "per - ta - ter?" We're


*ff* MG Pitrick. *ff*


Cold "per - ta - ter?" We're


Bulverstrauss. *ff*

Cold "per - ta - ter." We're

A.  Rogues in plain re-al-i-ty, Let us drop for-mal-i-ty, 'mal-i-ty,

M: P.  Rogues in plain re-al-i-ty, Let us drop for-mal-i-ty, 'mal-i-ty,

Bul.  Rogues in plain re-al-i-ty, Let us drop for-mal-i-ty, 'mal-i-ty,



A. 

M: P.  Beg-ging, tips and pa-ter-nos-ters; We're a lot of sly im-pos-tors;

Bul.  Beg-ging, tips and pa-ter-nos-ters; We're a lot of sly im-pos-tors;



A.  Beg-ging, tips and pa-ter-nos-ters; We're a lot of sly im-pos-tors;

M: P. 

Bul. 



A. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

McP. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

Bul. Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im-

A. pos-tors.

McP. pos-tors.

Bul. pos-tors.

Allegro come Ima (Patrol exit.)

*pp*

*dim. e poco rall.*

Allegro non troppo. (all throwing off disguises.)

McP. Vil-lain-y is pleas-ure, if you want to make it so;

Bul. Vil-lain-y is pleas-ure, if you want to make it so;

Allegro non troppo.



A. Vil-lain-y is such a pret-ty game! —

MFP.

Bul. Vil-lainy is hu-morous,

A. *cresc.* Vil-lain-y is hon-or-a-ble shame. — We're not

MFP. Vil-lainy is fun, We're not

Bul. We're not

*Deciso e marcato.*

A. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

MFP. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

Bul. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

*Deciso e marcato.*

A. match it?) When we start out to conspire There are consequences dire, For we

McP. match it?) When we start out to conspire There are consequences dire, For we

Bul. match it?) When we start out to conspire There are consequences dire, For we

A. sit up - on the plot un - til we hatch it; For we

McP. sit up - on the plot un - til we hatch it; For we

Bul. sit up - on the plot un - til we hatch it; For we

A. sit up - on the plot un - til we hatch it. *poco rit.*

McP. sit up - on the plot un - til we hatch it. *poco rit.*

Bul. sit up - on the plot un - til we hatch it. *poco rit.*

*p* *s*

Dance.

The musical score consists of five systems of piano notation. Each system has a treble staff and a bass staff. The first system is marked "Dance." and features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melody and bass line. The third system includes the dynamic marking *cresc. molto* in the bass staff, followed by *ff* and *p* markings, and a triplet of eighth notes in the treble staff. The fourth system continues the dance melody. The fifth system concludes the piece with a final chord in the bass staff marked *sfz* and a double bar line. There are also some handwritten markings at the bottom right of the fifth system, including "Red" and a star symbol.

## Song.

## "The Little Milliner."

Nº 3.

Fifine, and Milliners.

Allegro con spirito. ( $\text{♩} = 96$ )

Piano.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 2/4.

*mf* Scherzando.

The first system shows the vocal melody (Soprano) and piano accompaniment. The vocal line begins with a fermata on a whole note. The lyrics are: "There was once a lit-tle mil-li-ner Had a lit-tle shop At the. Now each day up-on the av-e-nue, Ev-ry chap would wait To ad-". The piano accompaniment includes dynamic markings *sfs* and *p*.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics: "Sign of the Cu-pid's Bow", "mire this en-tranc-ing show.", and "Sopr. I.". The piano accompaniment includes dynamic markings *p* and *f*. The system concludes with the vocal line singing "O, O!" and the piano accompaniment playing a final chord.

*cresc.*

F. She had mod-els and capes of va-ri-ous shapes, And  
And her mod-els' bright eyes so well ad-ver-tised, That

F. dress-es and hats to show.  
bus - ness be-gan to grow.

O, O! - - - To To

*mf*

F. She had girls ga-lore, A doz-en or more, To show off her stock in  
For, so fine - ly dressed, They al-ways impressed The cut of each wrap and

show!  
grow!

*p*

F. trade.— When the weather was fine, They would walk in line As a  
gown,— Till with - in a short while, Ev - 'ry late new style, Was the.

F. mil-li-ner-y dress pa - rade; parade, parade!  
talk of all the girls in Town; in Town, in Town.  
Oh! my! what a dress pa - rade, pa - rade, parade!  
The talk of the girls in Town, in Town, in Town.

Poco meno. (♩ = 126)  
F. All mil-li-ners, Pret-ty lit-tle mil-li-ners; Each man's heart was in a

F. whirl. — Tho' it's manners make the man, Now de - ny it if you can, It's

*a tempo*

F. mil - li - ner - y makes the girl.

*f* All mil - li - ners,

*a tempo*

F. Pret - ty lit - tle mil - li - ners; Each man's heart was in a

F. Tho' it's manners make the man, It's

whirl. ——— Now de - ny it if you can, It's

F. mil-li-ner-y makes the girl. —

mil-li-ner-y makes the girl. —

Dance. (after verses)

*mf* *leggiero*

*cresc.*

*f* *dim.* *rit.* *a tempo* *mf*

*cresc.* *dim.* *p*



*a tempo*

F. mil - li - ner - y makes the girl.

All mil - li - ners,

*a tempo*

F.

Pret - ty lit - tle mil - li - ners; Each man's heart was in a

F.

Tho' it's manners make the man, It's

whirl. Now de - ny it if you can, It's

F. mil-li-ner-y makes the girl. —

mil-li-ner-y makes the girl. —

Dance. (after verses)

*mf* *leggiero*

*cresc.*

*f* *dim.* *rit.* *a tempo* *mf*

*cresc.* *dim.* *p*

March Song.  
 "Song of the Guard."  
 Captain Trevors and Chorus.

Nº 4.

*Allegro assai.*

Piano. *mf* A trumpet on the stage.

The piano introduction is in 2/4 time, marked 'Allegro assai'. It features a melody in the right hand with eighth-note patterns and a bass line with quarter notes. The dynamic is marked 'mf'.

*Allegro militaire.*

Chorus. Soprano I & II. Tenors. Basses.

*pp* Up, boys! Come, boys!

The vocal introduction is in 2/4 time, marked 'Allegro militaire'. It is for a four-part chorus (Soprano I & II, Tenors, Basses). The lyrics are 'Up, boys! Come, boys!'. The dynamic is marked 'pp'.

*Allegro militaire.*

*pp*

The piano accompaniment for the vocal introduction is in 2/4 time, marked 'Allegro militaire'. It features a melody in the right hand and a bass line with chords. The dynamic is marked 'pp'.

*a poco*

March to the rat - tle of the drum, boys! Sa - bres read - y!

*a poco*

The main song section is in 2/4 time, marked 'a poco'. It features a vocal melody and a piano accompaniment. The lyrics are 'March to the rat - tle of the drum, boys! Sa - bres read - y!'. The dynamic is marked 'a poco'.

*cresc.* *mf a 2.*

Come now, steady! On, boys, for the right! Up, boys!

Come now, steady! On, boys, for the right!

*cresc.* *mf*

*cresc. molto*

Come, boys! March to the rat-tle of the drum, boys! Ready, boys! Steady, boys!

Ready, boys! Steady, boys!

*cresc. molto*

*ff*

Read - y for the bat - tle, boys! Fight! Fight! Fight!

Read - y for the bat - tle, boys! Fight! Fight! Fight!

*ff*

A. Vil-lain-y is such a pret-ty game! —

MFP

Bul. Vil-lainy is hu-morous,

A. *cresc.* Vil-lain-y is hon-or-a-ble shame. — We're not

MFP Vil-lainy is fun, We're not

Bul. We're not

*Deciso e marcato.*

A. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

MFP like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

Bul. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i - ty to

*Deciso e marcato.*

A. match it?) When we start out to conspire There are conse-quences dire, For we

McP. match it?) When we start out to conspire There are conse-quences dire, For we

Bul. match it?) When we start out to conspire There are conse-quences dire, For we

A. sit up - on the plot un - til we hatch it; For we

McP. sit up - on the plot un - til we hatch it; For we

Bul. sit up - on the plot un - til we hatch it; For we

A. *poco rit.* sit up - on the plot un - til we hatch it.

McP. *poco rit.* sit up - on the plot un - til we hatch it.

Bul. *poco rit.* sit up - on the plot un - til we hatch it.

*poco rit.* *p* *3*

**Dance.**

The musical score consists of five systems, each with a treble and bass staff. The key signature has one sharp (F#). The piece is marked "Dance." at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the melody with some grace notes. The third system features a "cresc. molto" marking in the bass and a "ff" (fortissimo) dynamic in the treble, followed by a "p" (piano) dynamic and a triplet of eighth notes. The fourth system shows a continuation of the melodic and rhythmic patterns. The fifth system concludes the piece with a final chord and a double bar line.

*cresc. molto* *ff* *p* *3*

*ff* *sfz*

## Song.

## "The Little Milliner."

Nº 3.

Fifine, and Milliners.

Allegro con spirito. (♩ = 96)

Piano.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 2/4.

*mf Scherzando.*

F. There was once a lit-tle mil-li-ner Had a lit-tle shop At the  
Now each day up-on the av-e-nue, Ev-ry chap would wait To ad-

The vocal part (Soprano) begins with a half note rest, followed by the lyrics. The piano accompaniment features chords and single notes, with a forte (f) dynamic marking. The key signature has one sharp (F#), and the time signature is 2/4.

F. Sign of the Cu - pid's Bow  
mire this en-tranc-ing show:  
Sopr. I.  
Milliners. Sopr. II.  
O, O!

The vocal parts (Soprano I and II) continue the melody. The piano accompaniment includes chords and single notes, with a piano (p) dynamic marking. The key signature has one sharp (F#), and the time signature is 2/4.



*cresc.*

F. She had mod-els and capes of va-ri-ous shapes, And  
And her mod-els' bright eyes so well ad-ver-tised, That

F. dress-es and hats to show.  
bus-ness be-gan to grow.

O, O! - - - To To

*mf*

F. She had girls ga-lore, A doz-en or more, To show off her stock in  
For, so fine-ly dressed, They al-ways impressed The cut of each wrap and

show!  
grow!

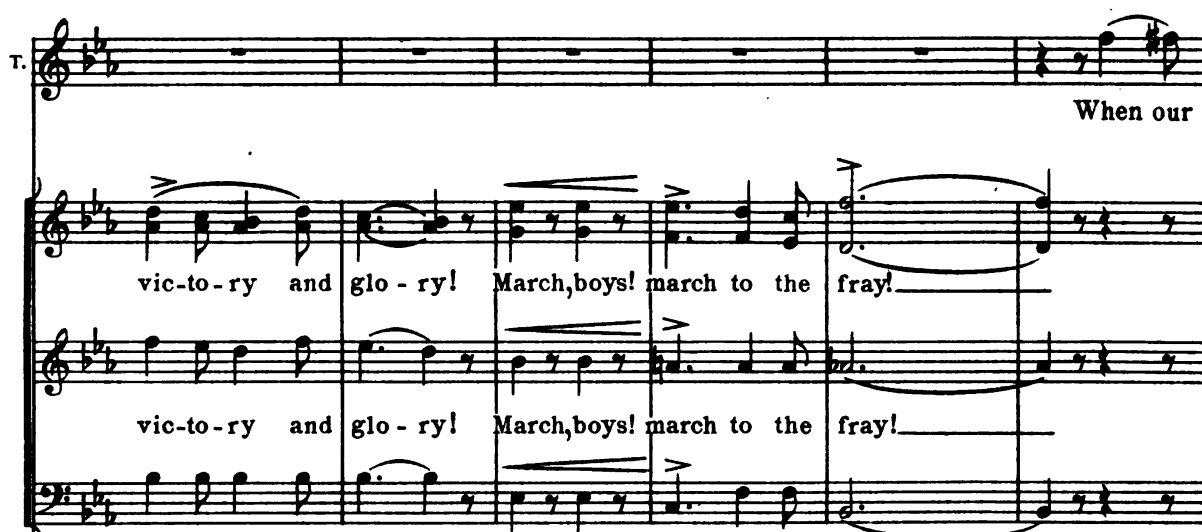
*p*

F. *trade.*  
gown, — When the weather was fine, They would walk in line As a  
Till with - in a short while, Ev - 'ry late new style, Was the.

F. mil-li-ner-y dress pa - rade; *rall.*  
talk of all the girls in Town; parade, parade!  
Oh! my! what a dress pa - rade, *rall.*  
The talk of the girls in Town, in Town, in Town.

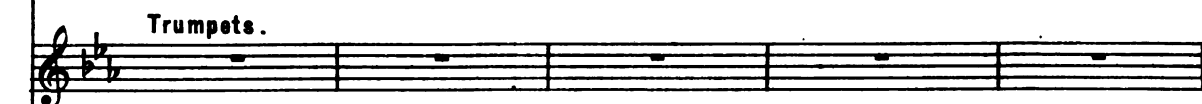
*Poco meno.* (♩ = 128)  
F. *mf* All mil-li-ners, Pret-ty lit-tle mil-li-ners; Each man's heart was in a

F. *cresc.* *poco rall.*  
whirl. — Tho' it's manners make the man, Now de - ny it if you can, It's  
*cresc.* *colla voce*

T.  When our  
vic-to-ry and glo-ry! March, boys! march to the fray!



T.  coun - try calls — It's still the same old sto-ry, For the sword, boys will

Trumpets. 



1

T. win the day! \_\_\_\_\_

Draw \_\_\_\_\_ for \_\_\_\_\_

Draw \_\_\_\_\_ for \_\_\_\_\_

Trumpets. *mf* *cresc.*

*f* *cresc.*

1 2 *cresc.*

T. When he Sword, boys! the

vic - to - ry! Hur rah! \_\_\_\_\_

vic - to - ry! Hur rah! \_\_\_\_\_

Trumpets

1 *pesante* 2 *cresc.*

Detailed description: This musical score page (85) contains vocal and instrumental parts. The top system features a vocal line (T.) with the lyrics 'win the day!' and a melodic line with a first ending bracket. Below it are two staves for vocal parts with the lyrics 'Draw' and 'for'. The middle system includes a Trumpet part marked 'mf' and 'cresc.', and a Piano part marked 'f' and 'cresc.'. The bottom system features a vocal line with two endings (1 and 2) and the lyrics 'When he Sword, boys! the', followed by two staves for vocal parts with the lyrics 'vic - to - ry! Hur rah!'. Below this is a Trumpet part and a Piano part, both with first and second endings. The Piano part includes markings for 'pesante' and 'cresc.'.

*molto*

T. sword, boys! will win the day! The sword will

The sword, the sword will

*p* The sword, the sword will

Trumpets.

*molto* *ff* *sfz colla voce*

*pressando*

T. win the day.

win the day.

win the day.

Trumpets

*sfz* *sfz*

# Scene and Ensemble.

Nº 5.

Entrance of Hilda.

**Moderato con moto.**

Soprano I & II. *Chorus off stage.*

Tenors. *mf* O - hè! Glides my bark a-long!

Basses.

**Piano.** *mf* **Moderato con moto. (♩ = 50)**

*f a 2* *mf* 'Tis the boat-man's song! Who comes?

On the fes-tal morn-ing, Who comes?

*mf*

## Allegro vivace.

Who comes? The song so clear, we

Who comes? The song we

*ff*

## Allegro vivace. (♩ = 96) (Enter 4 Foreign girls and 4 Diplomatic attaches.)

*f* *ff*

## Soprano I.

4 Girls.

## Soprano II.

## Tenors.

4 Attaches.

## Basses.

*mf*

When Of

*mf*

When we

hear. The boat draws near; Who comes?

hear. The boat draws near; Who comes?

*sfz* *mf*

## Allegro comodo.

fi - cials dip - lo - mat - ic, Do a

Of a Court a - ris - to - cra - tic, Do a

dip - - lo - mats, Do a

Or a - ris - - to - crats, Do a

Allegro comodo. (♩ = 108)

thing, then it is quite au fait; Yes! it's quite au

thing, then it is quite au fait;

thing, then it is quite au fait; Yes! it's quite au

thing, then it is quite au fait;

Rea \*



fait; Tho' oft er - rat-i - cal. And it's  
 Tho' - 'tis, in a way, strange and er - rat-i - cal.

fait; Tho' oft er - rat-i - cal. And our  
 Tho' - 'tis, in a way, strange and er - rat-i - cal.

in our line of du - ty  
 To pay trib - ute un - to beau - ty,

du - - ty's clear But it  
 To pay trib - - ute here, But it

Oh! - what-e'er we say, Oh! - 'tis quite au

matters lit-tle what we say. Oh! - 'tis quite au

fait, if dip-lo-mat-i-cal. In Di-plo-ma-cy,

We call.

fait, if dip-lo-mat-i-cal. In Di-plo-ma-cy,

We call.

In Di - plo-ma-cy,

You must real-ly flat-ter and make love a lit-tle, too.

In Di - plo-ma-cy,

In Di - plo-ma-cy, For-eign of-fice pat-ter, May be

In Di - plo-ma-cy, For-eign of-fice pat-ter, May be

*cresc.*

*cresc.*

*cresc.*

mere - ly i - dle chat - ter, If there al - ways is Di - -

mere - ly i - dle chat - ter, If there al - ways is Di - -

*mf*

plo - ma - cy In ev - 'ry - thing — you do. —

In ev - 'ry - thing you do. —

plo - ma - cy In ev - 'ry - thing — you do. —

*p* *rall.*

*p* *rall.*

*And.*

Tempo I. *a 2 mf*

In the sphere po-li-ti-cal

Du-ties are most per -

Tempo I.

*mf con delicatezza*

*cresc.*

For we cant for-get,

That we should

plex-ing;

In court et-i-quette, That we should

*cresc.*

*cresc.*

And must

*f* be in - tense - ly cri - ti - cal *p* And draw a care - ful -

*f* be in - tense - ly cri - ti - cal *p* And draw a care - ful -

*f* *p*

line. \_\_\_\_\_

line. \_\_\_\_\_

*mf* Prob - lems in - ter - na - tion - al,

*mf*

When they be-come too vex-ing, So it is  
Are not worth a fight;

bet-ter quite, To take the oth-er fel-low out to dine. We are de-  
To take the oth-er fel-low out to dine. We are de-

sign-ing When we go out to dine.  
sign-ing When we go out to dine.

*cresc.*  
*pp*

**Allegro deciso.**

Make way! the Coun - tess' barge ap - proach - es!

Make way! the Coun - tess' barge ap - proach - es!

**Allegro deciso.**

*f*

*ff*

**Soprano I & II.**

**OCTETTE.**

Tenors & Basses.

She's com - ing!

**Soprano I & II.**

**CHORUS.** Make way! The Coun - tess' barge ap - proaches!

Tenors & Basses.

She's

**(Enter Bagstock Bowler.)**



## Bagstock Bowler.

*f deciso*

Make way! Get out! And let the Countess

She comes, She's here!

com-ing, She comes, She's here!

come, sirs! And if you sing, try not to flat or sharp it!

Or sharp it.

You greet her

with the roll-ing of the drum, sirs! I'll greet her with the roll-ing of the

with the roll-ing of the drum, sirs! I'll greet her with the roll-ing of the

*ff* car-pet; - OCTETTE. *ff* CHORUS.

The car-pet, Hell greet her with the roll-ing of the car -

*Poco più animato.* *mf*

She must not touch her foot up - on the pave - ment; That's

pet. OCTETTE with CHORUS. Pave - ment.

*Poco più animato.* *mf*

why I come a - head as car - pet stretcher. Tho'

As stretch - er.

*cresc.*

nev-er for a slave meant, I pol-ish off the pave-ment And

dust the path while some one goes to fetch her;

OCTETTE. CHORUS.  
To fetch her; To

Till some - one goes to fetch her. And

fetch her; All Basses.  
Till some one goes to fetch her.

Till some one goes to fetch her.

Allegro moderato e pomposo.

101

B.B. *f* dost ob - serve how well the dust I dust, with dig - ni -

B.B. *cresc.* fied disgust? I do it for the upper crust; And un - der - stand - you *cresc.*

B.B. *mf* real - ly must, - It is for cash and not for trust; For *mf*

B.B. al - ways, always I'm out for dust. *f* For *f* CHORUS & OCTETTE. It is for cash and not for trust, For It is for cash and not for trust, For *f marc.*

Countess (off stage)

al-ways, always I'm out for dust. O - he! O -

al-ways, al-ways I'm out for dust.

al-ways, al-ways I'm out for dust.

Hilda (off stage)

he! He! O - he!

Boatmen (off stage)

He! O - he! He! O - he!

The Boat-man's call! He! O - he! *mf rall.*

The Boat-man's call! He! O - he! *mf rall.*

The Boat-man's call! He! O - he! *mf rall.*

*f* *p rall.*

H. *p* Fling out the ban - ner! Shout out the sto - ry! Stand for the cause, what-e'er be -

*pp*

H. falls; Then raise high the standard! Press on to glo - ry!

**CHORUS & OCTETTE.**

*pp* What-e'er be - falls;

*pp* Bagstock with Tenors.

*pp* What-e'er be - falls;

H. *Poco agitato.* On to the field! the field where du - ty calls!

She sings of trea - son,

She sings of trea - son, *Poco agitato.*

H.

I'm here! I'm

*cresc.*

Glad-ly meet her,

So we

**OCTETTE.**

*cresc.*

What is the rea-son? See, the Countess comes! Glad-ly meet her,

See now the Countess comes.

See, the Countess comes! So we

*cresc.*

*Ped.* \*

here!

**ff**

Loud-ly we greet her; we greet her with trumpets and drums; See the Countess

**ff**

meet and we greet her now;

**ff**

Loud-ly we greet her, we greet her with trumpets and drums; With

**ff**

meet and we greet her now; With

**ff**

*a 2.*

Here for the cause I come. *cresc. molto* *molto f* To  
 comes! For the cause she comes, she comes!  
 life and drums, For the cause she comes, she comes!  
 life and drums, For the cause she comes, she comes!

*cresc. molto* *molto f*

*cresc. molto* *fff* *sfz*

Tempo I. Deciso.

arms! To arms! ye brave and true! Let rev-o-lu-tion flame! To  
 To arms! to arms!  
 To arms! to arms!

Tempo I. Deciso.

*f*



H. *cresc.*  
arms! To arms! till vic-to-ry Is won in free-dom's name; Come,  
*f*  
In freedom's name!  
*f*  
In freedom's name!  
*f*  
*cresc.*

H. *ff*  
East and West! Come, South and North! For brave Red Feath-er  
*ff*  
To arms!  
*ff*

H. *f* *deciso*

leads you forth; To arms! Fling out the ban-ner,

To arms! To arms! To arms!

To arms! To arms!

*f* *deciso*

*Red.*

H. Shout out the sto - ry! Stand for the cause, what e'er be - falls! And

What-e'er be-falls!

*marc.*

*Red.*

H. *cresc.* *ff*

raise high the standard! Press on to glo - ry! On to the field where du - ty,

*cresc.* *ff*

du - ty calls! Shout out the sto - ry!

Shout out the sto - ry!

*ff* Fling out the ban - ner! Shout out the sto - ry!

*ff* Fling out the ban - ner! Shout out the sto - ry!

**Allegro agitato.**

Crown Prince. Yes 'tis the song!

Hold! That song is trea-son

*ff* It is the song!

*ff* It is the song!

**Allegro agitato. (♩ = )**

herel ——— Cap-tain Tre - - vor ar - rest her!

Trevor.  
Sir, I

*pp* Is trea-son here!

*pp* Is trea-son here!

H. Your du - ty's clear!

S.P. Your du - ty's clear! She

T. pray!—

*poco rit.* Your du - ty's clear!—

*marc.* *ff* *poco rit.*

col & re

**Poco più animato.**

H. *p* A- gainst the King!

T. *p* A- gainst the King!

C.P. ut- ters re - vo - lu - tion 'gainst the King, By

**OCTETTE.** *p* A- gainst the King!

*p* A- gainst the King!

*p* A- gainst the King!

**Poco più animato.**

*mf*

H. I dare to sing!

T. She dares to sing!

C.P. dar - ing of Red Feath-er here to sing; A -

**CHORUS.** *p* She dares to sing!

*p* She dares to sing!

*cresc. e pressando* **f**

H. A ban - dit, yes! but

T. Of Kolburg's plot;

C.P. *cresc. e pressando*  
ban - dit! trai - tor! one of Kolburg's plot!

Of Kolburg's plot!

Of Kolburg's plot!

*cresc. e pressando*

H. *ff poco allarg.*  
trai-tor he is not! A he - ro, sir! A he - ro, sir!

T. No trai-tor! He - ro, he!

C.P. No

No trai-tor he! A He - ro, sir!

No trai-tor he! A He - ro, sir!

*ff poco allarg.*

\*

**Più Allegro.** *Ad lib.*

H. Now let him do his

C.P. Arrest her! Your du-ty Captain!

**Più Allegro.** *colla voce*

**Allegro giocoso.**

H. best. Ar - - rest me? Ha - ha - ha when, yes - ter

C.P.

**Allegro giocoso.** *mf*

H. night, He was him-self made pris'-ner, with - out

C.P. Yes! yes - ter night!

*cresc. poco accel.*

H. *fight!* *Trevor.* Ar - rest me? Ha - ha - ha! Just ask him

T. With-out a fight!

*cresc. poco accel.*

II. *wheth-er* *Crown P.* It pleas'd him to be tak-en by Red Feather. *Red*

*Ha, ha!* *Trevor.* What torture?

II. Fea-ther's not a - fraid; no more am I! Pray

*rall. poco ad lib.*

4. list - en, High-ness! and I'll tell you why.

*colla voce* *attacca.*



# Song. "Red Feather."

Hilda and Chorus.

*Allegro con Spirito.*

Piano introduction in G major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a forte (*ff*) dynamic.

*f deciso*

Hark! to the sound of gal-lop-ing feet! Who is it so mad-ly rides?  
Red Feath-er rides by light of the moon, Red Feather rides by day;

*mf*

Red

*cresc.*

On thro, the for - est, ov - er the hill, Swift as the wind he glides;—  
Comes, like a crimson flash, out of the dark; Fights, and then rides a way;—

*cresc.*

*mf Poco agitato misterioso*

Whence does he come, and whith-er go? A man or a spec-tre  
Strikes at the rich, a - gainst the strong; He's wait - ing their gold to

*mf poco agitato*

*f stentato*

dread? Known to the coun-try-folk, far and wide, By his  
lure; Fights for the right and a - gainst the wrong, With an

*f stentato* *p*

*rall.*

cloak of, grey and plume of red; Known by his plume of red; With  
aim that's dead-ly swift and sure; With aim both swift and sure; Where

*rall.*

*f con spirito*

bang and slash And with song and dash, He'll fight the whole night  
dan - ger's worst, You will see him first, While loud his laugh - ter

*f con spirito*

*poco rall.*

long; Then mount his steed, And set his speed, To this de - fiant  
rings, All thro' the fight, With keen de-light, This is the song he

*poco rall.*

xed. \*

*a tempo*

song; — With a song; To this song: Red  
sings: — This he sings: So he sings:

*Sop. I & II.* He rides! He rides! a long.  
He sings! He sings! He sings!

*Teneri.* He rides! He rides! He rides a long.  
He sings! He sings! The song he sings!

*Bassi.*

*a tempo*

*ff* *poco rall.* *sfz*

*con spirito*

*f* feather! — Red Feath-er! — O'er the moun-tain and ov - er the

*f con spirito*

heather — Then come, my men! we care not wheth-er Win or fall; it's

*pp* My men ride! — My men

*pp* My men ride! — My men

*pp* My men ride! — My men

*mf*

*cresc. molto* *ff*

all - to - geth - er. One is our lot, nev-er mat - ter what weath-er; With

ride. — Come ride! With

ride. — Come ride! With

*cresc. molto* *ff*

gallant Red Feather we ride! ride! He rides,

bold Red Feath - er ride! ride! Red Feather! Red

bold Red Feath - er ride! ride! Red Feather! Red

*ff*

*D.C.*

*ff*

*red*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: 'gallant Red Feather we ride! ride! He rides,' and 'bold Red Feath - er ride! ride! Red Feather! Red'. The piano part includes a first ending marked '1' and a second ending marked '2'. Dynamics include *ff* (fortissimo) and *D.C.* (Da Capo). The key signature has two flats, and the time signature is 4/4.

He rides! mad - ly rides! —

Feath-er! O'er the moun-tain and ov - er the heath-er, Then

Feath-er! O'er the moun-tain and ov - er the heath-er, Then

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lyrics are: 'He rides! mad - ly rides! —', 'Feath-er! O'er the moun-tain and ov - er the heath-er, Then', and 'Feath-er! O'er the moun-tain and ov - er the heath-er, Then'. The piano part continues with chords and melodic lines. The key signature and time signature remain consistent with the first system.

*ff*

Yes! with Red Feath - er ride! Then

*cresc.*

come, my men! what e'er be-tide With gallant Red Feather we'll ride! —

come, my men! what e'er be-tide With gallant Red Feather we'll ride! —

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a forte (ff) dynamic marking. The second and third staves have a crescendo (cresc.) marking. The piano accompaniment has a crescendo (cresc.) marking.

*cresc. molto* *stentato* *ff*

ride! — Then ride! — Then ride, Red Feather, Ride! —

*f* *ff*

We'll ride! We'll ride! Red Feath-er, Ride! —

*f* *ff*

We'll ride! We'll ride! Red Feath-er, Ride! —

*stentato* *cresc. molto* *sf*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a crescendo molto (cresc. molto), stentato, and forte (ff) dynamic markings. The second and third staves have a forte (f) and fortissimo (ff) dynamic marking. The piano accompaniment has a forte (f) and fortissimo (ff) dynamic marking. The system ends with a stentato, crescendo molto (cresc. molto), and sforzando (sf) dynamic marking.

## Duo.

## "To Call Thee Mine."

Nº 6.

Hilda and Trevors.

*Allegro poco agitato. (♩=96)*

(Trevors.) To  
(Hilda.) To

Piano. *f marc. ritard. p*

*Tea \**

*Allegro moderato. (♩=84)*

call thee mine, what would I not sur - ren - der! What-e'er the price, that would I free-ly  
call me thine, thy sword should ev - er serve me, And life and all should be at my com-

*Tea \**

*cresc. ed animando*

pay. ——— To claim the right of cham-pion and de - fend - er, And  
mand. ——— Thou e'en must face disgrace would'st thou de - serve me, And

*cresc. ed animando*

*cresc. molto* *ff poco allarg.*

hold thee true for-ev-er and a day; \_\_\_\_\_ To claim the right of champion and de-  
place thy fate, a for-feit, at my hand; \_\_\_\_\_ Thou e'en must face disgrace wouldst thou de-

*poco allarg.*

*cresc. molto* *ff*

Red \*

*dim. e rall.*

fen - der, And hold thee true for ev - er and a day. \_\_\_\_\_ (Mil.) To  
serve me, And place thy fate, a for-feit, at my hand. \_\_\_\_\_ (Tre.) The

*dim. e rall.* *p*

Red \*

*mf*

call me thine would'st thou for-swear am - bi - tion? Nor think of deeds where va-lor loves to  
world holds on - ly drear-i - ness with-out thee; But with the days are golden, earth di-

*p*

Red \*

*cresc. ed animando*

shine, \_\_\_\_\_ For - get - ting hon - or, rank or high po - si - tion, To  
vine. \_\_\_\_\_ I'll pay the price and throw my strength a - bout thee, To

*cresc. ed animando*



*cresc. molto* *ff allarg.*

call me thine, dear one, to call me thine; — For-getting hon-or, rank or high po-  
call theemine, dear one, to call thee mine; — I'll pay the price and throw my strength a-

*ff allarg.*

Red \* Red \*

*dim. e rall.* *mf*

si - tion, To call me thine, dear one, to call me thine? To  
bout thee, To call theemine, dear one, to call thee mine. mine. To

T. Dear one, to call thee mine. To

*dim. e rall. p*

Red \* Red \*

*Tempo di Valse.*

H. call thee ev - er mine own, dear, Take my true word for

T. call thee ev - er, ev - er mine own, Take my true word for

*Tempo di Valse.*

*p*

*cresc.*

H. thine. \_\_\_\_\_ I'll pledge my vow To love thee now, For - ev - er to

T. thine. \_\_\_\_\_ I'll pledge my vow To love thee now, For - ev - er to

*cresc.*

*Red.* \*

H. call thee mine. \_\_\_\_\_ My heart shall hold thee a - lone,

T. call thee mine. \_\_\_\_\_ My heart shall hold, shall hold thee a -

*cresc. molto* *ff*

H. dear, Just to call thee mine own, dear!

T. lone, dear, Ah! Just to call thee, call thee mine own, dear! Ah!

*cresc. e pressando*

H. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

T. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

*cresc. e pressando*

*molto f accel. molto* *rall.*

H. love thee a - lone, dear, for - ev - er, for - ev - er to

T. love thee a - lone, for - ev - er, for - ev - er to

*molto f accel. molto* *rall.*

*stentato*

H. call thee, to call thee mine.

T. call thee, to call thee mine.

*stentato*

# Quartette. "A Lesson in Verse."

Nº7.

Fifine, Anita, Crown Prince, Bulverstrauss.

*Allegro a la Polka.* *Fifine.* *mf*

*Vivace* *f* *fz* *mf*

Piano.

*Tempo giusto.*  $\text{♩} = 96.$   
*poco rubato*

love thine eyes of a - zure blue, I love thy cheeks so

*poco rubato*  
*colla voce*

like the rose; Thy rich - ly gold - en tress - es too, Thy

*rall.* voice that sweet with mu - sic flows. *a tempo* I love thy nos - es

dain - ty tip And, hid a - way in Cu - pid's bower, The

*cresc.* nec - tar of thy lips would sip *rall.* And swear de - vo - tion by the hour.

**Tempo di Galop.**

Ah! we'd bill and coo, As the love - birds do, If

you loved me as I love you; You love me, I love you.

*Fifine.*

*Anita.* If you loved me as  
Yes! it's bill and coo, As the love-birds do,  
Crown Prince.

*Bulverstrass.*  
Yes! it's bill and coo, As the love-birds do,

*mf*  
I love you, As I love you.

*f* Oh! no! no! no! no! no! *mf* You

Allegro moderato ♩ = 84.

quite mis-take my mean-ing, As I pres-ent - ly will show; For I'll

*p*

*ritard.*

give an il - lus - tra - tion How my lit - tle verse should go: I

*colla voce*

Moderato. ♩ = 80.

*mf con sentimento*

love thine eyes of a - zure blue, — I, love thy cheeks so like the

*cresc.*

rose; — Thy rich-ly gold-en tress-es too, — Thy voice that sweet with mu - sic

*p*

*cresc.*

*p*

*cresc. ed accel.*

flows. — I love thy nos - es dain - ty tip And, hid a - way in

*cresc. ed accel.*

*ff allarg.*

Cu - pids bower, The nec - tar of thy lips would sip — And

*ff allarg.*

*rall. e dim.*

*Allegro moderato. ♩ = 78.*

*mf rall.* *a tempo*

swear de - vo - tion by the hour. Ah, yes! we'd bill and coo,

*p colla voce* *p colla voce*

*Red.* \*

*rall.*

As all the love-birds do, If you loved me as I love you, As

*colla voce*



*Fifine.* *f rall.* *a tempo* *rall.*  
*Anita.* *f rall.* *a tempo* *rall.*  
*Crown Prince.* *p*  
*Bulverstrass.* *f*

Oh! how we'd bill and coo, As all the  
 I'd love to bill and coo, As all the  
 I love you.

I'd love to bill and coo, As all the

*a tempo* *Più vivo.* *p rall.*  
*a tempo* *p rall.* *p rall.*  
*a tempo* *Più vivo.* *p rall.*

love-birds do, If you loved me as I love you, As I love you.  
 love-birds do, If you loved me as I love you, As I love you. An  
 As I love you.  
 love-birds do, If you loved me as I love you, As I love you.

## Allegro con Spirito.

*mf*

A. am-rous lit - tle di - ty, A mai - den to be guile. But she'd

*mf leggiero*

A. find it far more pret - ty, If per - form'd in Span - ish

*cresc.* *poco rall.*

*cresc.* *poco rall.*

## Lo Stesso Tempo.

F. In Span-ish style, Now hear her

A. style,

C.F. Why Spanish style?

B. Now hear her

## Lo Stesso Tempo.

style!

I love thine eyes of a - zure

style!

*f marcato*

*mf*

*col sva*

blue, — I love thy cheeks so like the rose; — Thy richly golden tress-es

Sweet mu - sic flows.

too, — Thy voice that sweet with mu - sic flows. — I

Sweet mu - sic flows.

Sweet mu - sic flows.

F. A -

A. love thy no-se's dainty tip. And, hid a-way in Cu-pids

C.F. I love thy no-se's tip.

B. A -

*mf*

*col sva*

F. way, in Cu - pids bower;

A. bower, The nec - tar of thy lips would

C.F.

B. way, in Cu - pids bower;

F. Thy lips would sip,

A. sip And swear de-vo-tion by the hour,

C.P. Thy lips would sip, De-vo-tion by the

B. Thy lips would sip, De-vo-tion by the



F. De-vo-tion by the hour.

A. De-vo-tion by the hour.

C.P. hour.

B. hour.

Rea.



A. *mf*  
Yes! ah! yes! we'd bill and coo, — As the lit-tle love - birds

*p*

A. do, — Were all your pas - sion deep and true, If

*Red* \* *Red* \*

F. *p* Yes! ah, yes! we'd bill and

A. *cresc.* *f* you loved me, as I love you. — Yes! ah, yes! we'd bill and

C.P. Yes! ah,

B. *p* Yes! ah, yes! we'd bill and

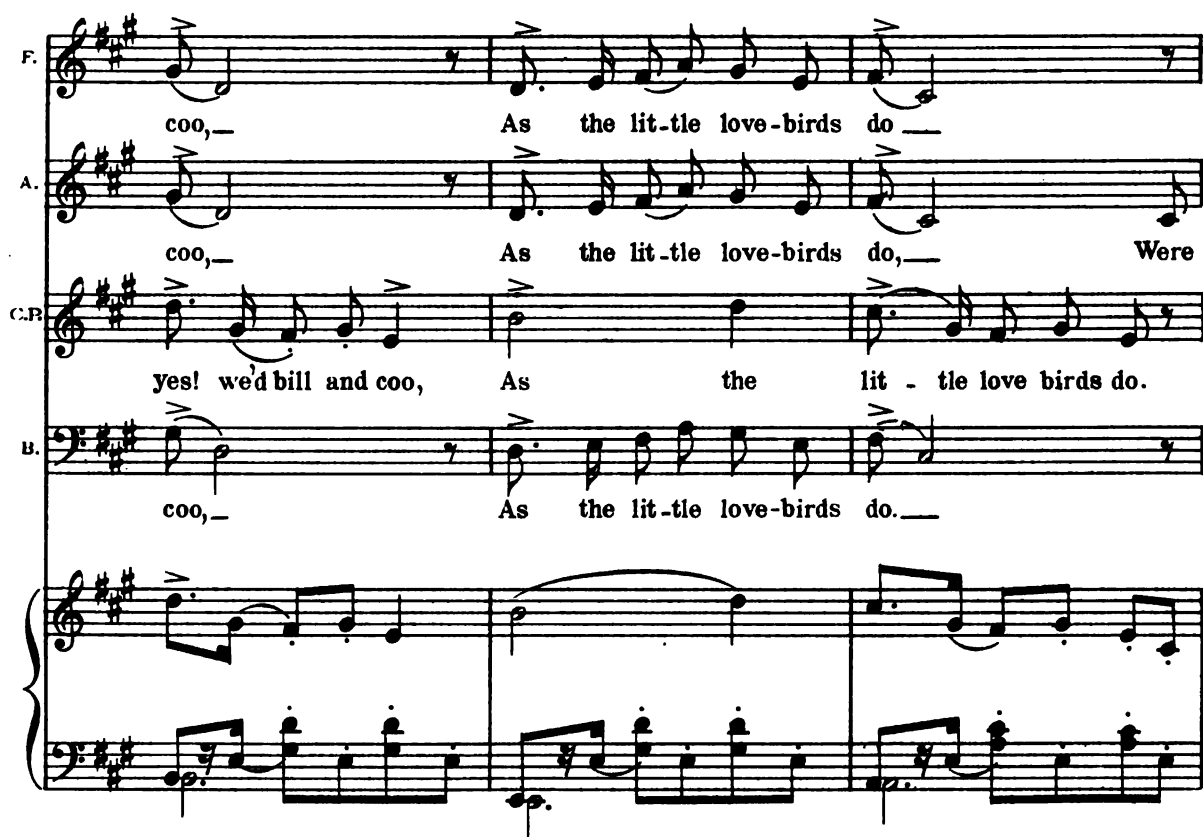
*cresc.* *mf*

F. *coo, — As the lit-tle love-birds do —*

A. *coo, — As the lit-tle love-birds do, — Were*

C.P. *yes! we'd bill and coo, As the lit - tle love birds do.*

B. *coo, — As the lit-tle love-birds do. —*



F. *all your pas - sion deep and true, If you loved me as I love*

A. *rall.*

C.P.

B.



A. you; Love deep and true, As I love you.—

B. Not

*Allegro assai.*

Quite wrong!

bad, but still quite wrong; My meaning I'll ex-plain. The way to write this

*Allegro assai.*

F. Sing

A. Sing

C.P. Sing

*rall.* *a tempo*

song is in a light - er vein; Now lis - ten! I'll show you:

*rall.* *a tempo* *f*



## Tempo di Valse.

F. *on!*

A. *on!*

V.P. *on!*

B. *loaf dot right eye 'cause it's glass; Thy*

*f* *giocoso*

B. *cheeks are ros - es fresh mit paint; Per - ox - ide locks - but*

B. *let dot pass; I loaf you for - der things you aind't. Thy*

*cresc.* *ff* *dim.*

*mf poco piu placido*

B. *vood - en leg is mit - out flaws; Der car - pen - ter shust*

*mf poco più placido*

B. *cresc.*

told me that. I'm sure. thy fig - ure's goot, be - cause

*cresc.*

B. *ff*

I know der shop you bought it at. So pay der bill und

*ff*

*f*

F. *mf*

What a par - o - dy!

A. *mf*

What a par - o - dy!

C.B. *mf*

What a par - o - dy!

B. *p*

coo, \_\_\_\_\_ Shust like der loaf - birds do; \_\_\_\_\_

Still it's good!

*cresc.*

I like der stuff you're made of, So I of course like

*cresc.*

*ff*

Lets join in! So pay the bill and coo,

*ff*

Lets join in! So pay the bill and coo,

*ff*

Lets join in! So pay the bill and coo,

you. So pay der bill und coo,

*ff marc.*

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Just as the love - birds do; I like the stuff you're

*cresc.*

Shust as der loaf - birds do; I like der stuff you're

*cresc.*

F. made of, Love me as I love you, *dim.* *rall.*

A. made of, Love me as I love you, *dim.* *rall.*

S.P. made of, Love me as I love you, *dim.* *rall.*

B. made of, Love me as I love you, *dim.* *rall.*

made of, Love me as I love you, *dim.* *rall.*

F. *mf rall. molto* Love me as I love you.

A. *mf rall. molto* Love me as I love you.

S.P. *mf rall. molto* Love me as I love you.

B. *mf rall. molto* Love me as I love you.

Love me as I love you. *mf colle voci*

## Trio.

## "Our Cabinet."

No. 8.

Bagstock, Bulverstrauss, M<sup>c</sup> Pitrick.

Allegro con spirito. (♩ = 120)

Bulverstrauss.

Voice.

Piano.

Three

Bul. great, wise men, once on a time, set out to rule a na - tion. They guard a - gainst race su - i - cide, the Pres - i - dent would mate us; But

Bul. or - gan - ized a cab - i - net to gov - ern all cre - a - tion. The I'd pre - sent each fam - i - ly with rap - id in - cu - ba - tors. If

Bul. first great man, of course, was you; the next great man was he would do this too, in - stead of go - ing out to

*ff marc.*

Bul. he;— But the great-est great man of them all was the great man known as  
 hunt, he Would win and hold the ti - tle of the fa - ther of his

*ff marc.*

Bagstock. *ff*

Bul. The great man known as ME.  
 The fa - ther of his coun-try.

Bul. ME, as ME, The great man known as ME.  
 coun-try. his coun-try, The fa - ther of his coun-try.

MSP. *ff*

The great man known as ME. We  
 The fa - ther of his coun-try. Al -

Bul.

MSP. *meno f*

call to or - der, read the min - utes; then we read the  
 tho' I'd love in war to reign where bul - lets come in

*mf*

*M&P* *cresc.*

hours. I take the floor and ar - gue on the weak ness of the  
showers, Good gen - er - als stay in the rear where dan - ger nev - er

*cresc.*

*M&P* *f deciso*

Pow'r's. A - gainst such foes I'll arm my men, from an - kles up to  
low'r's. I'll lead the fight by tel - e - phone, so that no shot may

*f deciso*

*M&P* *ff*

eye - balls, With si - phons full of vich - y, and we'll rid - dle them with  
harm me, And nev - er let my men sit down, for they're a stand - ing

*ff*

Bag. *ff* With high - balls, with high - balls. I  
His ar - my, his ar - my. To

Hul. *ff* With high - balls, with high - balls.  
His ar - my, his ar - my.

M&P high - balls, with high - balls.  
ar - my, my ar - my.

Bag. think we'd bet - ter gain con - trol by start - ing as re - form - ers. Al -  
raise fi - nance to run the land we'll an - nex Mars and Ve - nus; Force

*mf*

Bag. tho' we on - ly last one term, the prof - it is e - nor - mous. We'll  
pay from their in - hab - i - tants and share the spoil be - tween us. In



Bag. *ff*  
 deal in ice, canned beef or docks, like an - y poor civ - il - ian; We'll  
 lev - y - ing these du - ties, most im - por - tant of the fact is The

*ff*

Bag. *p*  
 earn three thou-sand sal - a - ry and quit with sev - en mil - lion.  
 peo - ple there can't get to earth to swear off all their tax - es. *pp*

Bul. *pp*  
 With  
 Their

MCP. *pp*  
 With  
 Their

*p* *pp*

Allegro meno.

Bag. *ff*  
 with mil - lions. This is our cab - i - net,  
 their tax - es.

Bul. *ff*  
 mil - lion, with mil - lions. This is our cab - i - net,  
 tax - es, their tax - es.

MCP. *ff*  
 mil - lion, with mil - lions. This is our cab - i - net,  
 tax - es, their tax - es.

Allegro meno. ( $\text{♩} = 84$ )

*ff* *f*

Bag. *I and you two! What shall we grab in it? What shall we do?*

Bul. *I and you two! What shall we grab in it? What shall we do?*

M&P. *I and you two! What shall we grab in it? What shall we do?*

Bag. *cresc.*

Bul. *Brains—just a lit-tle bit;*

M&P. *Pull—quite a lot,*

*Bluff—why no end of it,*

Bag. *Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;*

Bul. *Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;*

M&P. *Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;*

*poco rall.*

*a tempo*

Bag. All sit a-round it and pick out the plums. We're in the cab-i-net

Bul. All sit a-round it and pick out the plums. We're in the cab-i-net

M&P. All sit a-round it and pick out the plums. We're in the cab-i-net

*a tempo*

1. *Tempo I.* for the plums. To for the plums. *last verse.*

Bul. for the plums. To for the plums.

M&P. for the plums. To for the plums.

*Tempo I.*

Dance.  
*Più mosso.*

*cresc.* *poco rall.*

*ff a tempo* *sfz*

## No 9.

## Finale I.

## Allegro assai.

(a Trumpet on stage)

Piano. *mf* *cresc. sempre*

## Allegro Militaire.

Soldiers of the Guard.  
Soprano I & II.

Tenor I & II. *mf*

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Bass I & II. *mf*

*cresc.*

Sa - bres read-y! Come! now stead-y! On, boys, for the right!

*cresc.*

Sa - bres read-y! Come! now stead-y! On, boys, for the right!

*cresc.*

*cresc.*

*a 2*

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

*f*

*cresc. molto*

Read - y, boys! Stead-y, boys! Read-y for the bat-tle boys! Fight! fight!

Read - y, boys! Stead-y, boys! Read-y for the bat-tle, boys! Fight! fight!

*cresc. molto*

*cresc. molto*

*molto f*

fight! Read-y, boys! Steady, boys! Read-y for the bat-tle, boys!

fight! Read-y, boys! Steady, boys! Read-y for the bat-tle, boys!

*molto f*

*molto f*

T. *Trevors. poco rall.* *f* At - ten - tion,

Fight! fight! fight!

Fight! fight! fight!

*poco rall.*

*a tempo*

T. Guard!

C.P. *f* At - ten - tion, Guard! Take your com-mands from me! Your Cap-tain  
International Girls, Princess Z. & Fiancées, with Sopranos.

Prince Z.  
Colonel, Diplomats with Tenors.

What's this?

Major and Diplomats with Basses.

What's this?

*a tempo*

H. Hilda (aside)

T. That can-not be! Trevors.

C.P. I sus-pect \_\_\_\_\_ of treacher - y.

*p* Of treacher - y!

*p* Of treacher - y!

*p* Of treacher - y!

*p*

*ra \**

H. *poco ad lib* And why, I say?

T. High-ness! let me speak! One word, I pray! *mf*

C.P. No word, I pray! My

*mf colla voce*

*Animando poco agitato.*

H. *mf* And why not, pray?

T. *mf* One word, I pray!

C.P. *cresc.* or - ders you have dar'd to dis - o - bey! She

To dis - o - bey! *mf*

To dis - o - bey! *mf*

To dis - o -

*Animando poco agitato.*

*mf cresc.*



H. *Can this be fate?*

T. *It is my fate!*

C.P. *still is free, and you have cast your fate. In*

*Has cast his fate!*

*Has cast his fate!*

*bey!* *Has cast his*

*cresc.*

*Pa.* \*

H. *p* *In league with me? Not so!*

T. *In league with thee! Not so!*

C.P. *ff* *league with her to o-ver-throw the State; In*

*In league with her!* *ff* *In*

*fate!* *ff* *In*

*ff marc.*

*dim. e rall.*

H. In league with me? no! no! Not so!

T. Not so! A

C.P. league with her to o - ver-throw the state.

league with her to o - ver throw the state.

league with her to o - ver throw the state: No! no! not so! —

*marc. molto*

*dim. e rall.*

*Tempo di Valsa.*

T. sol - dier' I, Sir! my hand and sword Be - long to you, so I

*Tempo di Valsa.*

*cresc. molto. pressando*

H. His vow we all have heard, Swears it with haughty word;

T. pledge my word! I swear my faith with haught - y word;

C.P. Then swear your faith with a soldier's, a sol - dier's word;

*cresc. molto pressando*

*ff poco rall. Allegro vivace.*

H. Pledge'd on a sol - dier's sword!

T. My pledge, a sol - dier's sword!

C.P. Pledge me a sol - dier's sword! And

*ff poco rall. Allegro vivace.*

H. Yes! why?

C.P. you, Ma - dame! That feath - er! For what rea - son Do

T. *Re-ply!*

C.P. you presume to flaunt the badge of trea- -son? Cap-tain, re-

H. *f* Dare to lay a hand! As well de-fy Red

C.P. move it! Not dare?

H. *Tempo di Valsa. rall. ff a tempo*  
Feather's gallant band! That to-ken treason may

C.P. (to Captain Trevors)  
Captain, re-move it! I give you warn-ing!

*p* She now de-fies him!

*p* She now de-fies him!

*Tempo di Valsa.*

*ff rall. a tempo*

H. mean to you; To me, 'tis courage both brave and true.

T. A sol - dier's word I glad-ly now give to you!

C.P. 'Tis in - sult to your King!

H. *cresc.* Glad-ly I wear it And proud-ly I bear it, The to-ken of cour - age *ff* *poco rall.*

T. *cresc.* A sol-dier's word On sol - dier's sword Glad-ly I vow to *ff*

C.P. *cresc.* Bold-ly she wears it, De - fi - ant-ly bears it, The to-ken of trea - son *ff*

*pp* Bold - ly wears it, To-ken of trea - son *poco rall.*

*pp* Bold - ly wears it, To-ken of trea - son

*pp* Bold - ly wears it, To-ken of trea - son

*cresc.* *ff* *poco rall.*

## Allegro non troppo.

B. true! Anita. *pp* Hush! *mf* We must en-

T. you! Bowler *pp* Hush! *mf* We must en-

C.P. new! Bulverstruss. *pp* Hush! *mf* We must en-

Allegro non troppo.

new!

new!

new!

## Allegro non troppo.

*p*

*mf misterioso*

A. treat her — To be dis-creet - er, — Or we will all be up against it

Bow. treat her — To be dis-creet - er, — Or we will all be up against it

Bul. *mf* treat her — To be dis-creet - er, — Or we will all be up against it

H. P. *Hilda. Praga.* *pp*

A. *Anita.* Take care and not  
with a thud! And beg her to remove that feath-er; She'll

T. *Trevor.* *pp* Take care and not

C.P. *Crown P.* *pp* Take care and not

Flow. The truth is clear,  
with a thud! And beg her to remove that feath-er; She'll

Bul. *MP* with a thud! And beg her to remove that feath-er; She'll

H. P. *cresc. molto* Be - tray our plot! A

A. nip the rev - o - lu - tion in the bud. Then where will

T. Be - tray your plot! A

C.P. A plot is here; A

Flow. *cresc. molto* nip the rev - o - lu - tion in the bud. Then where will

Bul. *MP* nip the rev - o - lu - tion in the bud. Then where will

*cresc. molto* *ff* *mf*

H.  
plot, 'tis clear, Is — brew - ing here;

P.  
plot, 'tis clear, Is brew - ing here;

A.  
she be, — And where shall we be? — Con-spir - a -

T.  
plot, 'tis clear, Is — brew - ing here;

C.P.  
plot, 'tis clear, Is brew - ing here;

How.  
she be, — And where shall we be? — Con-spir - a -

Bul.  
M.C.P.  
she be, — And where shall we be? — Con-spir - a -

**CHORUS**

*pp*  
A plot, 'tis clear, Is — brew - ing here;

*pp*  
A. plot, 'tis clear, Is — brew - ing here;

*pp*  
A. plot, 'tis clear, Is — brew - ing here;



H. But we must dis - sem - ble, For a plot not known Is a  
 P. But we must dis - sem - ble, For a plot not known Is a  
 A. tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de - *cresc.*  
 T. But we must dis - sem - ble, For a plot not known Is a  
 C.P. But we must dis - sem - ble, For a plot not known Is a *cresc.*  
 How. tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de - *cresc.*  
 Bul. *M.P.* tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de - *cresc.*

That is ver - y true!  
 That is ver - y true!

*cresc.*

S. plot not shown; Dis - sem - ble, then, must wel\_

A. plot not shown; Dis - sem - ble, then, must wel\_

T. tect - ed, To be dan-gled on a long tight ropel\_

C.A. plot not shown; Dis - sem - ble, then, must wel\_ Now hence -

S. tect - ed, To be dan-gled on a long tight ropel\_

A. tect - ed, To be dan-gled on a long tight ropel\_

B. tect - ed, To be dan-gled on a long tight ropel\_

We don't know what to do\_

We don't know what to do\_

2

3

## Allegro (♩ = 126)

C.P. *mf*  
 forth let all take care, Who this feath-er dares to

C.P. *cresc.*  
 wear! Let it be the trai-tor's mark! Bear him off to dun-geon

H. *Praga.*  
 P. A dun-geon dark!

A. *p misterioso*  
 Did you hear what he just said? If she talks, she'll lose her head!

T. *Trevors.*  
 C.P. dark; To dun-geon dark!

How. *p marc.*  
 Did you hear what he just said? If she talks, she'll lose her head! Wish she

Thal. *p MFP*  
 MFP Did you hear what he just said? If she talks, she'll lose her head!

Other Principals & Chorus. *pp*  
 A dun-geon dark!  
 A dun-geon dark!

*p marc.*

B. Oh! what a  
 P. Oh! what a  
 A. You talk too  
 T. A dungeon  
 C.P. A dungeon  
 How. did not talk so much! (to Hilda) You talk too  
 Bul. *Bul. poco ad lib.* *M&P.*  
 M&P. Vait! I'll talk mit her in Dutch!  
 A dun - geon dark!  
*colla voce*

## Tempo di Valsa.

B. *rall.*  
lark! ——— dun-geon dark!

P. *rall.*  
lark! ——— dun-geon dark!

A. *rall.* *ff rall. molto*  
much! ——— talk too much! Why will she dare

T. *rall.*  
dark! ——— dun-geon dark!

C.P. *rall.*  
dark! ——— dun-geon dark!

How. *rall.* *ff rall. molto*  
much! ——— talk too much! Why will she dare.

Bal. Me P. *rall.*  
talk too much! Why will she dare

## Tempo di Valsa.

*rall.*  
In dun-geon dark!

*rall.*  
In dun-geon dark!

## Tempo di Valsa.

*p* *rall.* *cresc.* *ff rall. molto*

*ra* \* *ra* \*

H. *f* Feath - er red — up-on my head, now mark!

P.

A. *a tempo* *p*  
 that feather wear? Why will she dare?

T. *p*  
 Ah! why will she dare?

C.P.

How. *a tempo* *p*  
 that feather wear? Why will she dare?

Bul. *a tempo* *p*  
 M.C.R. that feather wear? Why will she dare?

*pp* Why will she dare?  
*pp* Why will she dare?  
*pp*

*a tempo*

II. *f* Still, do I —

P.

A. *f rall.* *a tempo* *mf*  
 We beg you, please, Here on our knees! Why

T. Why

C.P. *ff*  
 Trai-tor's mark!

Bow. *f rall.* *a tempo* *mf*  
 We beg you, please, Here on our knees! Why

Hul. M.C.P. *f rall.* *a tempo*  
 We beg you, please, Here on our knees! She

*ff* *pp.*  
 Trai-tor's mark! She

*ff* *pp*  
 Trai-tor's mark! She

*ff* *pp*  
 Trai-tor's mark! She

*marc* *rall.* *a tempo*

Detailed description: This is a page of a musical score, page 168. It contains staves for various instruments and voices. The top staff is for a second flute (II.), followed by a piano (P.), an alto (A.), a tenor (T.), a cornet/piccolo (C.P.), a bowed instrument (Bow.), and a horn/clarinet/piccolo (Hul. M.C.P.). The bottom section features three staves for vocal soloists (labeled 'ff' and 'pp') and a grand staff for piano accompaniment (labeled 'marc', 'rall.', and 'a tempo'). The lyrics are: 'Still, do I —', 'We beg you, please, Here on our knees! Why', 'Trai-tor's mark!', and 'She'. Performance markings include dynamics like *f*, *mf*, *ff*, *pp*, *marc*, *rall.*, and *a tempo*, as well as phrasing slurs and accents.

H. *ff* *rall.*  
 — de-fy the dun-geon dark! Cowards you are!

P.

A. *ff* *rall.*  
 still de - fy? Dun-geon dark! Reck-less you are!

T. still de - fy?

C.P. *ff* *rall.*  
 Dun-geon dark! Reck-less you are!

Bar. *ff* *rall.*  
 still de - fy? Dun-geon dark! Reck-less you are!

Bul. *ff* *rall.*  
 M.C.P. still de - fies! Dun-geon dark! Reck-less you are!

still de - fies!

still de - fies! Dun-geon dark!

*ff marc.* *rall.*



*a tempo* *cresc.*

H. You go too far! How shall I — de-ny the plume I wear?

P.

*cresc.*

A. You go too far! Why de-ny? why de-ny?

*cresc.*

T. Why? why de-ny?

*a tempo*

C.P. You go too far!

Bow. You go too far!

*cresc.*

Bul. M.F.P. You go too far! Yes! why de-ny?

*a tempo* *cresc. mf*

Yes! why de-ny?

*cresc. mf*

Yes! why de-ny?

*cresc. mf*

*a tempo* *cresc.*

The musical score is written for a full orchestra and vocal soloists. It is in 3/4 time and the key of B-flat major. The vocal parts (H., A., T., C.P., Bow., Bul. M.F.P.) all have the same lyrics. The instrumental parts (P., C.P., Bow., Bul. M.F.P.) provide harmonic support. The score includes dynamic markings such as *cresc.* and *mf*, and tempo markings *a tempo*. The lyrics are: "You go too far! How shall I — de-ny the plume I wear? Why de-ny? why de-ny? Why? why de-ny? Yes! why de-ny? Yes! why de-ny? Yes! why de-ny?".

*molto f*

H. As 'tis for - bid - den this plume to wear;

P.

A. *ff* Sign she wears! *mf* 'Tis for - bid this plume to wear;

T. *molto f* As 'tis for - bid - den this plume to wear,

C.P. *ff* Sign she wears! 'Tis for - bid - den this plume to wear;

Bow. *ff* Sign she wears! *mf* 'Tis for - bid this plume to wear;

Bul. *ff* Sign she wears! *mf* 'Tis for - bid this plume to wear;

M.P.

Sign she wears! 'Tis for - bid this plume to wear;

Sign she wears! 'Tis for - bid this plume to wear;

Sign she wears! 'Tis for - bid this plume to wear;

*ff* *molto f*

H. I'll re-move it, place it there!

P. She'll re-move it, place it there!

A. She'll re-move it, place it there!

T. She'll re-move it, place it there!

C.P. She'll re-move it, place it there!

B. She'll re-move it, place it there! *Allegro commodo.*

Bul. (Bul.) *Allegro commodo. (♩ = 100)*

McP. She'll re-move it, place it there! I don't care where it is, but I've

Place it there!

Place it there!

*mf*

Bul. got this to say! "Dot der fel-ler dot vears it should die right a-vay. He's a

C.P. Crown P. Ar -

Bul. *cresc.* cow-ard, con - spi - ra - tor, trai - tor und pup!"

C.P. *rall.* rest him! *a tempo* A - way! lock him up! Anita. *f* If we don't hang to-ge-th-er right

tr. *rall.* If we don't hang to-ge-th-er right

Bul. *a tempo* Vat iss it? If we don't hang to-ge-th-er right

If now to - geth - er,

If now to - geth - er,

*colla voce* *a tempo* *mf*

*f*

H. A - way! now! lock him up! A -

A. now, from the start, There's a ver-y good chance of our hanging a - part. He's no

*f*

P. A - way! now! lock him up!

*f*

T. A - way! now! lock me up! A -

*f*

C.P. A - way! now! lock him up!

How now, from the start, There's a ver-y good chance of our hanging a - part. He's no

Bal. ME now, from the start, There's a ver-y good chance of our hanging a - part. He's no

from the start, There's a ver-y good chance of their hanging a - part. He's a

from the start, There's a ver-y good chance of their hanging a - part. He's a

*f*

*f*

*f*

way! Yes! why lock him up? He is no trai-tor, then why lock him up?

cow-ard!trai-tor! why lock him up? He is no trai-tor, then why lock him up?

Why lock him up? He is no trai-tor! then why lock him up?

way! Yes! why lock him up? He is no trai-tor! then why lock him up?

Why lock him up? He is a trai-tor! a - way!lock him up!

cow-ard!trai-tor! why lock him up? He is no trai-tor! then why lock him up?

cow-ard!trai-tor! why lock him up? He is no trai-tor! then why lock him up?

coward!traitor! now lock him up! Now lock him up! A - way!

coward!traitor! now lock him up! Now lock him up! A - way!

coward!traitor! now lock him up! Now lock him up! A - way!

176 Allegro moderato.

H. *ff* *>* The King! The King is here!  
 A. *ff* *>* The King! The King is here!  
 F. *ff* *>* The King! The King is here!  
 T. *ff* *>* The King! The King is here!  
 C. P. *ff* *>* The King! The King is here!  
 How. *ff* *>* The King! The King is here!  
 Bal. *ff* *>* The King! The King is here!  
 Me. *ff* *>* The King! The King is here!

*Allegro moderato.*

*ff* *>* The King! The King draws near!  
*ff* *>* The King! The King draws near!  
*ff* *>* The King! The King draws near!

*Allegro moderato.*

*f* (Trumpets on stage.)

Allegro con Spirito.

II. Hur-rah!

A. Hur-rah!

I. Hur-rah!

T. Hur-rah!

C. Hur-rah!

Alto Hur-rah!

Bass Hur-rah! List! subjects all! the

A Herald *f*

Allegro con Spirito.

Hur-rah!

Hur-rah!

Allegro con Spirito.

*f deciso*



**H.** *ff* *>* *>*  
Hurrah! Hur-rah!

**A.** *ff* *>* *>*  
Hurrah! Hur-rah!

**P.** *ff* *>* *>*  
Hurrah! Hur-rah!

**T.** *ff* *>* *>*  
Hurrah! Hur-rah!

**C.P.** *ff* *>* *>* *f*  
Hurrah! Hur-rah! Come! greet your King with heart-y shout and

**B.W.** *ff* *>* *>*  
Hurrah! Hur-rah!

**H.** *Herald.* *p*  
roy-al barge draws near! \_\_\_\_\_

*ff* *>* *>*  
Hur-rah! Hur-rah!

*ff* *>* *>*  
Hur-rah! Hur-rah!

*ff* *>* *>*  
Hur-rah! Hur-rah!

*f* *f*

## Allegro moderato.

H. With shout and cheer! **f** I

A. With shout and cheer! **f** Shall be paid!

P. With shout and cheer! **f** Shall be paid!

T. With shout and cheer! **f** Shall be paid!

C. P. (to Hilda.)  
cheer! ——— From you too, loyal homage shall be paid!

How. With shout and cheer! **f** Shall be paid!

Har. Mc. With shout and cheer! **f** Shall be paid!

## Allegro moderato.

With shout and cheer! **f** Shall be paid!

With shout and cheer! **f** Shall be paid!

**f**

## Allegro moderato.

**f** **mf** **f**

hail him glad - ly with this se - re - nade! To

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

A Se - re - nade?

*ff* *rall.*

Detailed description: This is a page of a musical score, page 180. It features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with the lyrics 'hail him glad - ly with this se - re - nade!' and 'To'. The orchestra consists of strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba/Euphonium). The score is in 2/4 time and G major. The vocal line is marked with a forte (ff) dynamic and a crescendo hairpin. The orchestral parts are also marked with a forte (ff) dynamic and a crescendo hairpin. The woodwinds and brass parts have a 'rall.' (rallentando) marking. The strings play a steady accompaniment. The page ends with a double bar line.

Allegro a la Marcia.

181

arms! To arms! ye brave and true! Let re-vo-lu-tion flame! To

*f*

Daphne.  
Victorine. *f*

It is the song!

Anita.  
Praga. *f*

It is the song!

*f*

It is the song!

*f*

It is the song!

*f*

It is the song!

*f*

It is the song!

Allegro a la Marcia.

Other Principals a Chorus.

*f*

It is the song!

*f*

It is the song!

*f*

Allegro a la Marcia. (♩ = 88)

*f deciso*

*f* *cresc.*

S. arms! To arms! till vic - to - ry is won in free - dom's

A. *p* *cresc.*

T. It is the song of re - vo - lu - tion, Trea - son 'tis to

B. It is the song of re - vo - lu - tion, Trea - son 'tis to

Horn *p* *cresc.*

Bul. *p* *cresc.*

Mc. It is the song that's Trea - son to

*cresc.*

name! Come, East and West Come, South and North! For

In free-doms name! Come all To arms! To arms!

In free-doms name! Take care! there's dan-ger near.

sing! Take care! there's dan-ger near.

In free-doms name! Take care! there's dan-ger near.

sing! Take care! there's dan-ger near.

In free-dom's name! Come all To arms! To arms!

In free-dom's name! Come all To arms! To arms!

In free-dom's name! Come all To arms! To arms!

*ff*

II. *molto f*  
 brave Red Feath - er leads you forth! To arms!

D. *molto f*  
 V. Red Feath-er leads! To arms! To

A. *f*  
 Be-ware! that song is trea - son here! Be -

T. *f*  
 C.R. Be-ware! that song is trea - son here! Be -

How. *f*  
 Be-ware! that song is trea - son here! Be -

Bal. *f*  
 C.R. Be-ware! that song is trea - son here! Be -

*molto f*  
 Red Feath-er leads! To arms! To

*molto f*  
 Red Feath-er leads! To arms! To

*molto f*

*f* Con spirito.

H. Fling out the ban-ner! Shout out the stor-y!

D. V. arms!

A. ware that call to arms!

T. C.B. ware that call to arms!

Bow ware that call to arms!

Jul. M.C.B. ware that call to arms!

arms!

arms!

Con spirito.

*sfz*

The musical score is written for a choral ensemble and piano. The vocal parts are Soprano (H.), Alto (D. V.), Tenor (A.), Tenor/Baritone (T. C.B.), Bass (Bow), and Bass (Jul. M.C.B.). The piano part is at the bottom. The lyrics are 'Fling out the ban-ner! Shout out the stor-y!' and 'ware that call to arms!'. The score features dynamic markings like 'f' (forte) and 'sfz' (sforzando), and the tempo/style marking 'Con spirito.'.



[illegible]

**S.** *ff*  
Press on to glo - ry! On to the field, the field where du - ty calls!

**A.**  
Treason's song!

**T.**  
treason's sto - ry! Treason's song!

**B.**  
Treason's song!

**P.**  
*pp*  
'Tis trea-son's song!

**P.**  
*pp*  
'Tis trea-son's song!

**P.**  
*pp*  
'Tis trea-son's song!

**P.**  
*ff*

II. *rall.*

D. V. *ff*  
Fling out the banner! Shout out the sto-ry!

A. *ff*  
Fling out the banner! Shout out the sto-ry!  
Fling out the banner! Shout out the sto-ry!

T. C.P. *ff*  
Crown Prince.  
This may not be!

Horn *ff*  
Fling out the banner! Shout out the sto-ry!

Bul. M.C.R. *ff*  
Fling out the banner! Shout out the sto-ry!

*ff* *rall.* *mf*  
Nol We're as -

*ff* *mf*  
Nol We're as -

*ff* *mf*

*largamente* *rall.* *sf* *mf*

## Allegro.

H.  
 D.  
 V.  
 A.  
 T.  
 C.R.  
 Bw.  
 Bul.  
 M.P.

She de -  
 She de -  
 She de -  
 She de -  
 She de -

## Allegro.

tounded! We're dumb - found-ed! At an in - sult so an - da-cious!  
 tounded! We're dumb - found-ed! At an in - sult so an - da-cious!  
 tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

## Allegro. (♩ = 120)

Piano accompaniment for the final section, marked Allegro. (♩ = 120).

H. I, you da - fy!

D. V. fies him! She de - cries him! With a dar-ing per - ti - na-cious!

A. fies him! She de - cries him! With a dar-ing per - ti - na-cious!

T. fies him! She de - cries him! Yes she him de fies!

C.P. fies me! She de - cries me! Yes she me de - fies! Ar -

Horn fies him! She de - cries him! With a dar-ing per - ti - na-cious!

Bul. fies him! She de - cries him! With a dar-ing per - ti - na-cious!

MeP.

*pp* She de - fies! *p* She him de - fies!

*pp* She de - fies! *p* She him de - fies!

*pp* She de - fies! *p* She him de - fies!

II. *f* For this of - fence!  
 D. V. *f* For this of - fence!  
 A. *f* For this of - fence!  
 T. C.P. *ff* rest her for high trea-son! This of - fence *Crown P.* Al -  
 B. w. *f* For this of - fence!  
 Bul. MFP. *f* For this of - fence!  
 For this of - fence!  
 For this of - fence!  
*ff marc.* *sfz* *sfz*  
*Rel.* \*

**D.** *ff* Yes! take her hence!

**A. P.** *ff* Yes! take her hence!

**T.** *ff* What! take her hence?

**C.P.** lows no mer-cy! Damn her! Take her hence! En - ter,

**How.** *ff* Yes! take her hence!

**Bul. M.P.** *ff* Yes! take her hence!

*ff* Yes! take her hence!

*ff* Yes! take her hence!

*ff* Yes! take her hence!

*sfz*

*sfz*

The musical score is written for a dramatic scene. It features six vocal parts (D., A. P., T., C.P., How., Bul. M.P.) and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'M.P.' (Moderato). The dynamics are marked 'ff' (fortissimo) and 'sfz' (sforzando). The lyrics are in English and French. The piano part has a complex rhythmic pattern with many beamed notes and rests.

D.  
V.

F.  
(Enter Fifine and Milliners.) *Fifine.*  
Pleasure first, and du - ty la - ter!

A.  
P.

T.  
What is

C.P.  
men! Se - cure the trai - tor! What is

Hrw.

Bul.  
M<sup>c</sup>P.

What is

What is

*mf pressando*

The musical score is written for a scene with vocalists and piano accompaniment. The vocal parts are arranged in staves for D. V., F., A. P., T., C.P., Hrw., and Bul. M<sup>c</sup>P. The piano part is at the bottom. The key signature has one flat (B-flat). The time signature is 2/4. The score includes lyrics for the vocalists and dynamic markings for the piano part. The piano part features a *mf pressando* section with a long melodic line in the right hand and a more rhythmic line in the left hand.



## Allegro con brio. (Tempo di Galop)

D. V. *ff* What is this?

F. & M. *f* **Fifine & Milliners.** What excitement! Why such hurry? Why this

A. P. *ff* What is this?

T. *mf* this? She has vanish'd!

C. P. *mf* this? what is this? She has vanish'd!

Pr. Z. *ff* What is this?

How. *ff* What is this?

Bul. *ff* What is this?

M&P. *ff* What is this?

Soldiers of the Guard.  
Soprano I. II.

## Allegro con brio. (Tempo di Galop)

Tenori. Bassi.

## Allegro con brio. (Tempo di Galop)

this?

this?

## Allegro con brio. (Tempo di Galop)

*f*

*Al* \*

D. V. *pp* Trick'd him neat-ly!  
 F. & M. *cresc.* bus-tle, haste and flur-ry? Stop a moment; for our pleasure Let us  
 A. P. *pp* Trick'd him neat-ly!  
 T. *p* Her he'll ban-ish! *f* He's  
 C. P. *p* Her I'll ban-ish! *f* I'm  
 Pr. Z. *pp* Trick'd him neat-ly!  
 Bow. *pp* Trick'd him neat-ly!  
 Bal. M. & P. *pp* Trick'd him neat-ly!  
 Princess Z. with Sopr. I. *pp* He's  
*pp* He's  
*pp* He's

D. V. *p* What a  
 F&M. trip a mer-ry dancel  
 A. P. *p* What a  
 T. foil'd! *p* What a  
 C.P. foil'd! *p* What a  
 Pr. Z. Bow. *p* What a  
 Bul. McP. *p* What a  
 a 2. *a 2.* Tempt us  
 Turn us not a-side from du-ty!  
 foil'd! Foil'd com-plete-ly! *pp* Did you see that?  
 foil'd! Foil'd com-plete-ly! *pp* Did you see that?  
*pp*

D. V.  blow! And fool'd him  
 F&M.   
 A. P.  blow! And fool'd him  
 T.  blow! She's gone! She's gone; that's  
 C.P.  blow! I can't stand that! She's gone; that's  
 Pr. Z. How.  blow! And fool'd him  
 Hul. M.P.  blow! And fool'd him  
 not by smiles and beau - ty! Sol - diers brave too oft sur -  
 She's gone; that's flat! And fool'd him  
 She's gone; that's flat! And fool'd him  


D. V. flat! She's gone; that's flat!

F. & M. Come and join a mer - ry dance! join the dance! Let

A. P. flat! She's gone; that's flat!

T. flat! I'll have re - venge!

C. P. flat! I'll have re - venge!

Pr. Z. Bow. pat! She's gone; that's flat!

Bul. M. & P. pat! She's gone; that's flat!

ren - der To de - sires your eyes en - hance; Let us dance! Let

pat! She's gone; that's flat!

pat! She's gone; that's flat!

## Tempo di Valse.

*rall. molto**a tempo**p*

D. V. *mf* Laughing! chaffing! What

Princess Z. *mf* Laughing! chaffing! With your arms

Fifine & Milliners. *mf* Laughing! chaffing! With your arms

A. P. *mf* Laughing! chaffing! Es -

T. *f* She's es - cap'd and is gone! Es -

C. P. *f* She's es - cap'd and is gone! Es -

Pr. Z. How. *p* Now let laughter ring out! Dance a -

Mul. M & P. *p* Now let laughter ring out! Dance a -

## Tempo di Valse.

*rall. molto**a tempo*

*mf* laughter ring out! Mer - ri - ly shout! With your arms

*p* laughter ring out! Mer - ri - ly shout! With your arms

## Tempo di Valse.

*rall. molto**a tempo**p*

*mf* Laughin, chaffing Dance a -

*p* Laughin, chaffing Dance a -

*p* Laughin, chaffing Dance a -

## Tempo di Valse.

*ff rall. molto**a tempo*

*ff* *rall. molto* *a tempo*

*rall.*

D. V. can this mean?

Pr. Z. a - round a girl, like this! Noth - ing so

F. & M. a - round a girl, like this! Noth - ing so

A. P. cap'd and fled!

T. cap'd and fled!

C. P. cap'd and fled!

Pr. Z. Bow. way like this!

Bul. M. P. way like this! Just like this

*rall.*

a - round a girl, like this! Noth - ing so

*rall.*

way like this! Just like this!

way like this! Just like this!

way like this! Just like this!

*marc.* *rall.*

*a tempo*

D. V. She's run off all a - lone? Yes! she has

Prs. Z. calms Soldiers' a - larms! Danc - ing with a pret - ty

F. & M. calms Soldiers' a - larms! Danc - ing with a pret - ty

A. P. She's run off a - lone! None knows how

T. She's run off all a - lone! None knows how

C. P. She's run off all a - lone! None knows how

Pr. Z. Bow. Danc - ing! oh! 'tis

Bul. M. P. She's run off all a - lone, Danc - ing! oh! 'tis

*a tempo*

calms Sol - diers' a - larms Danc - ing with a pret - ty

*a tempo*

So calms, a - larms, Danc - ing! oh! 'tis

Danc - ing! oh! 'tis

*a tempo*

*cresc.*



D.  
V.  
run and fled! *ff* *rall.* Mad - ly we swing, *a tempo* Glad - ly we sing!

Pr. Z.  
girl is bliss. Mad - ly we swing, Glad - ly we sing!

F. & M.  
girl is bliss. Mad - ly we swing, Glad - ly we sing!

A.  
P.  
led! Mad - ly we swing, Glad - ly we sing!

T.  
led! She must be sought! She must be caught!

C. P.  
led! She must be sought! She must be caught!

Pr. Z.  
How.  
bliss.

Bul.  
M. P.  
bliss. Oh 'tis bliss. *ff* *rall.* Mad - ly we swing, *a tempo* Glad - ly we sing!

girl is bliss. Mad - ly we swing, Glad - ly we sing!

bliss. *ff* *rall.* Mad - ly we swing, *a tempo* Glad - ly we sing!

bliss. *ff* *rall.* Mad - ly we swing, *a tempo* Glad - ly we sing!

Oh! 'tis bliss! *marc.* *rall.* Mad - ly we swing, *a tempo* Glad - ly we sing!

*molto f* *a tempo*

*cresc.*  
a 2

*molto f*

D.  
V. No chance we'll miss. Such cir-cum-

Pr. Z. Waltz di-vine — no sol-diers true would miss. Such cir-cum-

F. & M. Waltz di-vine — no sol-diers true would miss. Such cir-cum-

A.  
P. Waltz divine, who can miss? Cir-cum-

T. No chance we'll miss. Such cir-cum-

C. P. No chance we'll miss. Cir-cum-

Pr. Z.  
Horn. Waltz di-vine, di-vine! Nev-er miss! Cir-cum-

Bul.  
M. P. Waltz di-vine, di-vine! Nev-er miss! Cir-cum-

*molto f*

Waltz di-vine — no sol-diers true would miss. Such cir-cum-

Nev-er miss! Cir-cum-

*mf cresc.* *ff* *mf*

Waltz di-vine, di-vine! Nev-er miss! Cir-cum-

*mf cresc.* *ff* *mf*

Waltz di-vine, di-vine! Nev-er miss! Cir-cum-

*mf cresc.* *ff* *mf*

*cresc.* *molto f*

*Rea* \* *Rea* \* *Rea* \*

D.  
V.  
stances Tend to ro - mance; And the chanc - es Are, they

Pr. Z.  
stances Tend to ro - mance; And the chanc - es Are, they

F. & M.  
stances Tend to ro - mance; And the chanc - es Are, they

A.  
P.  
stances help ro - mance; And the chanc - es Are, they

T.  
stances Tend to ro - mance; Take no chanc - es! Nev - er

C. P.  
stanc - es Tend to ro - mance; Take no chanc - es! Nev - er

Pr. Z.  
Bow.  
stanc - es Tend to ro - mance; And the chanc - es Are, they

Bul.  
M. & P.  
stanc - es help ro - mance; And the chanc - es Are, they

stances Tend to ro - mance;  
stanc - es Tend to ro - mance; And the chanc - es Are, they

stanc - es help ro - mance.

stance - es help ro - mance. Ah! they

stance - es help ro - mance. Ah! they

## Allegro molto agitato.

D. V. *ff* kiss. What sound a - far Affrights our  
 Pr. Z. *ff* kiss. What sound a - far Affrights our  
 F. & M. *ff* kiss. What sound a - far Affrights our  
 A. P. *ff* kiss. What sound a - far Affrights our  
 T. *ff* miss. What sound a - far Affrights our  
 C. P. *ff* miss. What sound a - far Affrights our  
 Pr. Z. Bow. *ff* kiss. What sound a - far Affrights our  
 Bal. M. P. *ff* kiss. What sound a - far Affrights our

## Allegro molto agitato.

*ff* kiss. What sound a - far Af - frights our souls?  
 (the rolling of distant thunder is heard)

*ff* kiss. What sound a - far Af - frights our souls?  
*ff* kiss. What sound a - far Af - frights our souls?

## Allegro molto agitato.

*ff* marcato il Basso

*cresc.*

D. V. souls? Crash - - ing a - far!

Pr. Z. souls? Crash - - ing a - far!

F. & M. The flash and crash! The distant thun - der

A. P. The flash and crash! The distant thun - der

T. souls? Crash - - ing a - far!

C. P. souls? Crash - - ing a - far!

Pr. Z. Bow. The flashing! The crashing! The thunder, the thunder

Bul. M. P. souls? Crash - - ing a - far! The

*cresc.*

The flashing! The crashing! The dist-ant jar of thunder

*cresc.*

The flashing! The crashing! The dist-ant jar of thunder

The flashing! The crashing! The dist-ant jar of thunder

*cresc.*

*sfz*

*molto f e marc. Pressando*

D. V. The dist-ant jar of thunder rolls! The storm draws  
 Pr. Z. The dist-ant jar of thunder rolls! The storm draws  
 F. & M. rolls! the might-y thunder rolls! The storm draws  
 A. P. rolls! the might-y thunder rolls! The storm draws  
 T. The dist-ant jar of thunder rolls! The storm draws  
 C. P. The dist-ant jar of thunder rolls! The storm draws  
 Pr. Z. Bow. rolls! the might-y thunder rolls! The storm draws  
 Eul. M. P. thun - der rolls the thunder rolls! The storm draws  
 rolls!  
 Soldiers with Chorus.

*molto f e marc Pressando*

rolls! The storm draws near!  
 rolls! The storm draws near!  
*molto f e marc. Pressando*

D.  
V.  
near! It's warn-ing hear!

Pr. Z.  
near! It's warn-ing hear!

F. & M.  
near! It's warn-ing hear!

A.  
P.  
near! It's warn-ing hear!

T.  
near! It's warn-ing hear!

C. P.  
near! It's warn-ing hear!

Pr. Z.  
Bow.  
near! It's warn-ing hear!

Bul.  
M. P.  
near! It's warn-ing hear!

*stentato*

It's warn-ing hear! It's fu - ry fear!

It's warn-ing hear! It's fu - ry fear!

(Lightning strikes tree, which falls and reveals  
Red Feather concealed within the trunk.)

*Allegro. come Imma*

Fling out the banner! Shout out the sto-ry!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

'Tis he! 'tis he!

*Allegro. come Imma*



Hilda col Sop. I ad lib. till exit.

Daphne.

*cresc. molto*

Stand for the cause, what-e'er be-falls! What-e'er be-falls! Raise high the standard!  
Victorino.

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! Raise high the stan-dard!

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! Raise high the standard!

*cresc. molto*

*cresc. molto*

S.  
 Press on to glo - ry! On to the field where du - ty.

A.  
 Press on to glo - ry! On to the field where du - ty

T.  
 Press on to glo - ry! On to the field where du - ty

B.  
 Press on to glo - ry! On to the field where du - ty

P.  
 With sword and shield! Nor ev - er yield While

S.  
 With sword and shield! Nor ev - er yield While

A.  
 With sword and shield! Nor ev - er yield While

T.  
 With sword and shield! Nor ev - er yield While

B.  
 With sword and shield! On! where du - ty

P.  
 Press on to glo - ry! On to the field where du - ty

S.  
 Press on to glo - ry! On to the field where du - ty

P.  
 Press on to glo - ry! On to the field where du - ty

*pressando molto*

D. calls! With sword and shield! On to the  
 V. calls! On to the field! And nev - er yield!  
 Pr. Z. calls! To the field! Sword and shield! Nev - er yield! To the  
 F. calls! To the field! Sword and shield! Nev - er yield! To the  
 A. P. du - - - ty, du - - - ty  
 T. du - - - ty, du - - - ty  
 C. P. du - - - ty, du - - - ty  
 Pr. B. du - - - ty calls! Nev - er yield! To the  
 Bul. McP. calls! To the field! Sword and shield! Nev - er yield! To the

*pressando molto*

calls! To the field! Sword and shield! Nev er yield! To the  
 calls! To the field! Sword and shield! Nev er yield! To the  
 calls! To the field! Sword and shield! Nev er yield! To the

*pressando molto*

*poco rall.* *a tempo*

D. field where du - ty calls! A - way!

V. On where du - ty calls! A - way!

P. field where du - ty calls! A - way!

F. field where du - ty calls! A - way!

A. calls, where du - ty calls! A - way!

P. calls, where du - ty calls! A - way!

T. calls, where du - ty calls! A - way!

C.P. calls, where du - ty calls! A - way!

Pr. field where du - ty calls! A - way!

B. field where du - ty calls! A - way!

Bul. field where du - ty calls! A - way!

McF. field where du - ty calls! A - way!

*poco rall.* *a tempo*

field where du - ty calls! A - way!

field where du - ty calls! A - way!

field where du - ty calls! A - way!

*poco rall.* *a tempo* *marc molto*

*cresc.*

# Red Feather. Prelude and Opening Chorus.

No 10.

Act II.

Allegro comodo.

*mf poco misterioso*

Piano.

*mf*

*poco rall.*

*sfz* (a bell strikes)

*sfz*

*sfz*

Chorus.

Sopr. I. II.

Tenor. *marc. ma semplice*

Four is the hour and in se - cret we've planned —

Bassi.

*marc.*

*Legato ma ben marcato la misura*

Schemes that will not bear light, not bear light. Dark - ly con-

*cresc.*

*cresc.*

spir - ing we all take a hand, Set - ting a bad world right.

*dim.*

*dim.*

*f marc. cresc.*

*a 2.*

We are a mer - ry and vil - lain - ous band, Wick - ed for

We are a mer - ry and vil - lain - ous band, Wick - ed for

*f marc. cresc.*

*dim.*

*dim.*

## Allegro più vivo.

sheer de - light, *marc. e giocoso*  
sheer de - light: We are con-spir-a-tors,

## Allegro più vivo.

Allegro più vivo.

Plan - ning a plot. *cresc.* Don't dare to peer at us, Sly - ly to leer at us;

*cresc.*

*sfs* We're dark con-spir-a-tors, *sfs* Don't think we're not! *cresc.* If you should jeer at us,

*sfs* *cresc.*

Look too aus - tere at us, Ven - ture to sneer at us,

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line begins with a forte dynamic (*sfz*) and a crescendo hairpin. The piano accompaniment also starts with a forte dynamic (*sfz*). The key signature is one sharp (F#).

Turn a deaf ear at us, Shoot some - thing queer at us,

The second system of the musical score, measures 5-8. The vocal line includes the instruction *accel.* (accelerando) at the start of measure 7. The piano accompaniment also includes the instruction *accel.* at the start of measure 7. The key signature remains one sharp (F#).

Or dan - ger steer at us, Your lot Is not Worth aught, If you're

The third system of the musical score, measures 9-12. The vocal line includes the instructions *cresc. molto* (crescendo molto) at the start of measure 10 and *ff marc.* (fortissimo marcato) at the start of measure 12. The piano accompaniment also includes *cresc. molto* at the start of measure 10 and *ff marc.* at the start of measure 12. The key signature remains one sharp (F#).



caught; Mer - ry conspir-a-tors we. Tho' we should be in

*poco rall.* *mf*

*poco rall.* *mf*

In se-cret session here we sit, bed, But that dis -

A price up - on our head;

turbs us not a whit, Our vil - lain -

For, as be - fore we've said,

*cresc.* *cresc.*

y is full of wit, We're wick - ed, we're wick-ed for the joke of

it. Tho' it may ap-pear dis - loy - al To blow up a per - son

roy - al, That is sport for us and so we make we make the most of it. marc.

## Allegro con spirito.

Then sing "hey!" Bold con-spir-a - tors at play; Mer - ri-ment's An  
Then sing

## Allegro con spirito.

el - e - ment In ev - 'ry-thing we do and say. Then sing "hey!"  
"hey!" Bold things do and say, Then sing "hey!"

Bold con-spir-a - tors at play; Mer - ri-ment's An el - e - ment In  
Bold con-spir-a - tors at play; Mer - ri-ment's An el - e - ment In

*cresc.* all we say,

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

*cresc.*

*ff marc.*

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

*ff marc.*

*marc. cresc. poco rall.*

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

*marc. cresc. colle voci*

Più mosso. Tempo di Galop.

Mer-ry con-spir-a-tors we.

Mer-ry con-spir-a-tors we.

This system contains two staves for voices and one for piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have lyrics and a melodic line.

Più mosso. Tempo di Galop.

This system shows the piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

This system contains empty musical staves for two voices and piano accompaniment.

This system shows the piano accompaniment for the third system, continuing the rhythmic pattern from the first system.

*cresc. molto*

Mer - ri-ment's An el - e - ment, For

Mer - ri-ment's An el - e - ment, For

This system contains two staves for voices and one for piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have lyrics and a melodic line. The tempo marking *cresc. molto* is present.

*cresc. molto*

This system shows the piano accompaniment for the fourth system, continuing the rhythmic pattern from the first system. The tempo marking *cresc. molto* is present.

*ff*

we are con-spir-a - tors, Don't dare to peer at us, Sly - ly to leer at us,  
we are con-spir-a - tors, Don't dare to peer at us, Sly - ly to leer at us,

Turn a deaf ear at us; Bad con-spir-a - tors are we.  
Turn a deaf ear at us; Bad con-spir-a - tors are we.

*ff*

# Legend.

## "The Humorous Ghost."

Nº 11.

Mº Pitrick and Chorus.

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

*Allegro assai con spirito.*

*m.º Pitrick.*

*Soprano I & II.*

*Tenor I & II.*

*Bass I & II.*

*Chorus.*

*Allegro assai con spirito. (♩ = 112)*

*Piano.*

*f* *pp* *f* *pp*

Be - gin!

Be - gin! la - la - la!

*mf* *f* *pp* *pp*

A ghost lived in a cas - tle old, Ec -  
night up sprang the but - ler's wife, (Of  
mid - night, near a dark re - cess, She

la - la! la - la! la - la! la - la! la - la! la - la!

cen - tric and er - rat - ic. He'd wan - der 'round, on  
dis - po - si - tion mul - ish); "I'll vol - un - teer," she  
crouch'd in ter - ror hum - ble; She heard the wine - room

la - la! la - la! la - la! la - la! la - la! la - la!

*cresc.*

dark - est nights, From cel - lar up to at - tic. And  
bold - ly said: "To end his hu - mor ghoul - ish. Of  
door shut tight, She heard a deep, low grum - ble. And

la - la! la - la! la - la! la - la! la - la - la!



*poco meno*

none could tell what ev - er made This ghist - ly, grim and  
all am - bi - tions I'd like most To meet a real good -  
next the ghost, Ah, me! Ah, woe! Up - on the top stair

*poco meno*

what ev - er made This grim, grim and  
Ah, I'd like most, To meet a good  
me! Ah, woe! Up - on top stair

*f* *p*

None knew what ev - er made This grim, grim and  
Am - bi - tions I'd like most, To meet a good  
The ghost, Ah, me! Ah, woe! Up - on top stair

*f* *p*

*poco meno*

grue-some shade Walk with a limp that well be-trayed A ten - den - cy,  
na - tured ghost, For, I don't hes - i - tate to boast, I'd make him look,  
caught his toe And down - ward, to the floor be-low, He took a dread, <sup>a 2</sup>

*ff*

grue-some shade Walk with a limp that well be-trayed A  
na - tured ghost, For I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be-low, He

*ff*

grue-some shade Walk with a limp that well be-trayed A  
na - tured ghost, For I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be-low, He

*ff*

*f*

A ten - den - cy rheu - mat - ic. His  
 I'd make him look quite fool - ish. For  
 He took a dread - ful tum - ble! When

*pp*

ten - den - cy, La! la - la! la - la! His  
 make him look, La! la - la! la - la! No  
 took a dread, *pp* la - la - la! Caught

*pp*

tén - den - cy, La! la - la! la - la! His  
 make him look, La! la - la! la - la! No  
 took a dread, *pp* la - la - la! Caught

*ff* *dim.*

stick would click up - on the stair, From ser - vants' hall to  
 oth - er - wise we'll nev - er have A chance in the here -  
 then she caught him by the neck, As if his laugh to

From ser - vants'  
 In - af -  
 To choke his

la - la - la! His No stick would click have La! la - la! la - la!  
 Caught chance we'll the neck

stick would click have La! la - la! la - la!  
 chance by the neck

La La La La La La

*marc.*

*a poco cresc.*

raf - ter; And Oh! 'twould turn your hair to white To  
 af - ter. While he is here we're all ac - cursed, So  
 throt - tle, She cried: "Oh! dear! no ghoul is he! This

hall  
 ter  
 laugh

*p* *p* *p*

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la - la! la - la! la - la! la - la!

la! la! la - la! la - la! la! la!

*B*

*a poco cresc.*

hear him, at the top - most flight, Shriek loud - ly, at the  
 I might just as well go first, Com - mand him, tho' he  
 fat old ghost be - longs to me; And all the spir - its

*cresc.*

la - la! la - la! la - la! la - la! la - la! la - la!

*cresc.*

la - la! la - la! la - la! la - la! la - la! la - la!

*cresc.*

la - la! la - la! la! la! la - la! la - la!

dead of night, With ghost - ly, ghoul - ish laugh - ter: Ha -  
do his worst, To cease his mid - night laugh - ter: Ha -  
that I see Are corked up in that bot - tle." "Ha -

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

*marc. molto*

ha! Ha - ha! From cel - lar up to raf - ter! You'd  
ha! Ha - ha! The ghost - ly ech - o chaffed her. She  
ha! you see?" By his own wife was throt - tled. No.

*ff* *pp*

Ha - ha! Ha - ha! From cel - lar up to raf - ter!  
Ha - ha! Ha - ha! The ghost - ly ech - o chaffed her.  
The but - ler he By his own wife was throt - tled.

*ff* *p* *ff*

*marc.*

shiv - er till To hear his ghost - ly  
 quaked with fear, His ghost - ly, ghoul - ish  
 more this most, Steals wine his mas - ter

With fear you'd chill,  
 Just then to hear La - la - la! la - la!  
 Dis - hon - est ghost,

With fear you'd chill,  
 Just then to hear: La - la - la! la - la!  
 Dis - hon - est ghost,

*marc.*

laugh - ter. Ha - ha! Ha - ha! He - he! *dim. poco rall.*  
 laugh - ter. Ha - ha! Ha - ha! He - he! *rall. e dim.*  
 bot - tled. *ff* *p*

la - la! Ha - ha! Ha - ha! He - he!

la - la! *ff* *ff* *p* Ha - ha! Ha - ha! He - he!

*rall. e dim.*

## Tempo de Valse, Giocoso.

*mf* *>*

"Ha - ha - ha -

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha - ha - ha! and He - he! Ha!

## Tempo de Valse, Giocoso.

*mf* *>*

ha!" laugh'd the ghost: in his glee, With "Ha - ha - ha - ha!" and a

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha - ha! laugh'd the

Ha! Ha! Ha - ha - ha! Ha!

fre-quent "He - He!" This mer - ri - ment ghast-ly, Di - vert-ed him

Ha - ha! Ha - ha! Ha - ha - ha - ha - ha! Ha - ha!

ghost in glee He laugh'd ha ha! He laugh'd he -

he - he - he! Ha - ha! Ha - ha - - -ha! he -

*cresc.*

vast-ly; He laugh'd: Ha - ha - ha! He - he - he! A

ha! He laugh'd: Ho - ho - ho! He - he - he!

he! He laugh'd: Ho - ho - ho! He - he - he!

He!

*ff marc.* *poco rall.* *ff* *poco rall.* *ff* *poco rall.* *ff* *poco rall.*

*a tempo*

1. & 2.

hu - mor - ous spec - tre was he.

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*p a tempo* *ff*

Ha! ha! ha! A hu - mo - rous

Tempo I.

*D. S. Last Verse*

One he

At

ha - ha! ha! ha - ha! ha - ha!

ha - ha! ha! La - la - la - la - la - la - la! ha - ha! ha - ha!

*p* *D. S.*

spectre was he. Ha! A

Tempo I.

*p* *D. S.*



dim.

A hu - mo - rous spectre was

ha - ha! He - he - he!

ha - ha! He - he - he!

hu - mor - ous spectre was he.

dim.

This system contains the first two staves of music. The top staff is a vocal line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a 'dim.' (diminuendo) marking. The piano part features a series of chords and moving lines. The lyrics are 'A hu - mo - rous spectre was' for the vocal and 'ha - ha! He - he - he!' for the piano.

*poco accel.* **ff**

he! Ha - ha - ha! Ha - ha! He - he!

*pp* *poco accel.* **f** **ff**

Ha - ha - ha - ha - ha! Hé - he!

*pp* **f** **ff**

Ha - ha - ha - ha - ha! He - he!

*pp* **f** **ff**

*poco accel.*

This system contains the next two staves of music. The top staff is a vocal line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a 'poco accel.' (poco accelerando) and 'ff' (fortissimo) marking. The piano part features a series of chords and moving lines. The lyrics are 'he! Ha - ha - ha! Ha - ha! He - he!' for the vocal and 'Ha - ha - ha - ha - ha! Hé - he!' for the piano.

Entrance and Song.  
"The Merry Cavalier."

Hilda.

Allegro con Spirito.

Piano.

*pp marc.*

*poco a poco cresc.*

*mf f cresc. molto*

Hilda.

*f marc.*

Now hold! Red Feather! Red Feather! O'er the mountain and o-ver the

*ff f marc. il movimento*

*cresc. con spirito*

heather— Then come, my men we care not wheth - er Win or fall, 'tis

*cresc. con spirito*

*poco meno*

none could tell what ev - er made This ghist - ly, grim and  
all am - bi - tions I'd like most To meet a real good -  
next the ghost, Ah, me! Ah, woe! Up - on the top stair

*poco meno*

what ev - er made This grim, grim and  
Ah, I'd like most, To meet a good stair  
*f* *p*

None knew what ev - er made This grim, grim and  
Am - bi - tions I'd like most, To meet a good stair  
The ghost, Ah, me! Ah, woe! Up - on top stair  
*f* *p*

*poco meno*

grue - some shade Walk with a limp that well be - trayed A ten - den - cy,  
na - tured ghost, For, I don't hes - i - tate to boast, I'd make him look,  
caught his toe And down - ward, to the floor be - low, He took a dread, <sup>a 2</sup>

grue - some shade Walk with a limp that well be - trayed *ff* A  
na - tured ghost, For, I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be - low, He

grue - some shade Walk with a limp that well be - trayed A  
na - tured ghost, For, I don't hes - i - tate to boast, I'd  
caught his toe And downward, to the floor be - low, He

*f*

A ten - den - cy rheu - mat - ic. His  
 I'd make him look quite fool - ish. For  
 He took a dread - ful tum - ble! When

*pp*

ten - den - cy, La! la - la! la - la! His  
 make him look, La! la - la! la - la! No  
 took a dread, La! la - la! la - la! Caught

*pp*

tén - den - cy, La! la - la! la - la! His  
 make him look, La! la - la! la - la! No  
 took a dread, La! la - la! la - la! Caught

*ff* *dim.*

stick would click up - on the stair, From ser - vants' hall to  
 oth - er - wise we'll nev - er have A chance in the here -  
 then she caught him by the neck, As if his laugh to

From ser - vants'  
 In - af -  
 To - choke his

la - la - la! His stick would click La! la - la! la - la!  
 Caught chance we'll have La!  
 by the neck

stick would click La! la - la! la - la!  
 chance would we'll La!  
 by the neck

La La La La La La

*marc.*

*a poco cresc.*

raf - ter; And Oh! 'twould turn your hair to white To  
 af - ter. While he is here we're all ac - cursed, So  
 throt - tle, She cried: "Oh! dear! no ghoul is he! This

hall  
 ter  
 laugh

*p* *p* *p*

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la - la! la - la! la - la! la - la!

la! la! la - la! la - la! la! la!

*a poco cresc.*

hear him, at the top - most flight, Shriek loud - ly, at the  
 I might just as well go first, Com - mand him, tho' he  
 fat old ghost be - longs to me; And all the spir - its

*cresc.* *cresc.* *cresc.*

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la! la! la - la! la - la!

dead of night, With ghost - ly, ghoul - ish laugh - ter: Ha -  
do his worst, To cease his mid - night laugh - ter: Ha -  
that I see Are corked up in that bot - tle." "Ha -

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

la - la - la! With ghost - ly, ghoul - ish laugh - ter,  
To cease his mid - night laugh - ter,  
Are corked up in that bot - tle;

*marc. molto*

ha! Ha - ha! From cel - lar up to raf - ter! You'd  
ha! Ha - ha! The ghost - ly ech - o chaffed her. She  
ha! you see?" By his own wife was throt - tled. No.

*ff* Ha - ha! Ha - ha! From cel - lar up to raf - ter!  
*pp* Ha - ha! Ha - ha! The ghost - ly ech - o chaffed her.  
The but - ler he By his own wife was throt - tled.

*marc.*

shiv - er till To hear his ghost - ly  
 quaked with fear, His ghost - ly, ghoul - ish  
 more this most, Steals wine his mas - ter

With Just Dis - fear you'd chill,  
 then to hear La - la - la! la - la!  
 hon - est ghost,

With Just Dis - fear you'd chill,  
 then to hear: La - la - la! la - la!  
 hon - est ghost,

*marc.*

laugh - ter. Ha - ha! Ha - ha! He - he! *dim. poco rall.*

laugh - ter. Ha - ha! Ha - ha! He - he! *rall. e dim.*

bot - tled. *ff* *p*

la - la! Ha - ha! Ha - ha! He - he!

la - la! Ha - ha! Ha - ha! He - he!

*ff* *p*

*rall. e dim.*

## Tempo de Valse, Giocoso.

*mf* *>*

"Ha - ha - ha -

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha - ha - ha! and He - he! \_\_\_\_\_ Ha!

## Tempo de Valse, Giocoso.

*mf* *>*

ha!" laugh'd the ghost: in his glee, With "Ha - ha - ha - ha!" and a

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha - ha! laugh'd the

Ha! Ha! Ha - ha - ha! Ha!



fre-quent "He - He!" This mer - ri - ment ghast-ly, Di - vert-ed him

Ha - ha! Ha - ha! Ha - ha - ha - ha - ha! Ha - ha!

ghost in glee He laugh'd ha ha! He laugh'd he -

he - he - he! Ha - ha! Ha - ha - - -ha! he -

*cresc.*

vast-ly; He laugh'd: Ha - ha - ha! He - he - he! A

ha! He laugh'd: Ho - ho - ho! He - he - he!

he! He laugh'd: Ho - ho - ho! He - he - he!

He!

*ff marc.* *poco rall.* *ff* *poco rall.* *ff* *poco rall.*

*a tempo*

hu - mor - ous spec - tre was he. \_\_\_\_\_

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*a tempo*

ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

*p a tempo* *ff*

Ha! ha! ha! A hu - mo - rous

*a tempo*

1. & 2.

*Tempo I.* *D. S. Last Verse*

One he \_\_\_\_\_

At

ha - ha! ha! ha - ha! ha - ha!

ha - ha! ha! La - la - la - la - la - la - la! ha - ha! ha - ha!

*p* *D. S.*

spec - tre was he. Ha! A

*Tempo I.* *D. S.*

*p*

## Duet.

## "The Tale of the High Born Rooster."

Fifine, Bulverstrauss and Chorus.

Nº 14.

Allegro commodo. ( $\text{♩} = 104$ )

Voice.

Piano.

*f deciso*

*ff*

Anita.

1. A. roos-ter bold, of plat-ed gold, High  
woe be-tide ex-alt-ed pride! The

A. on an old church stee-ple,-  
fick-le breeze that turned him,-Bulver.

3rd Verse; Chorus with Bulverstrauss.

Oh! Cock-a-doo-dle - Doo!

*f*

*Red.*

*cresc.*

A. Looked down with vain and cold dis-dain On all the town and  
Had o - ver-heard this cru - el word, And ev - er af - ter

B.

*cresc.*

\*

A. peo - ple. -  
spurned him. *mf* He  
She

B. *f* Oh Cock-a - doo - die - Doo!

Sopr. I. II.  
Chorus.  
Tenor. Bass.

*f* Cock-a - doo - die - doo!

*mf*

A. said: "Tis clear, my stand - ing here Puts them so far be - low me, I  
said: "Whose wealth lies in him - self Is not for me to mar - ry," Then

*poco rall.*

A. can't al - low my - self to bow, Lest they might wish to know me." Just  
blew a vast cy - clon - ic blast, Passed on, and would not tar - ry. He

*rall.*

*f a tempo*

A. then the breeze came thro' the trees; He swung a - round to meet her. And  
watched in vain for her a - gain; Dull, tar - nished grew each feath - er Till,

*f a tempo*

A. there a - bove he sang of love, And there a - bove he sang of love, Ah!  
as was just, he died of rust, Till, as was just, he died of rust, Brought

*p rall.* *molto rall.*

A. nev - er song was sweet - er.  
on by rain - y weath - er.

B. Ah! nev - er song was sweet - er.  
Brought on by rain - y weath - er.

Ah! nev - er song was sweet - er.  
Brought on by rain - y weath - er.

*p rall.* *colla voce* *pp*



B. "Cock-a-doo-dle-doo!" said he: *f* 2. Each day a sen-ti-

"Cock-a-doo-dle-doo!" said he:

*sfz* *mf*

A. *f* Oh! Cock-a-doo-dle-

B. men-tal hen, When from the coop they loosed her, -

*f*

A. dool

B. Would look with fire of fond de-sire Up to that gold-en

*p*

A. *f* Oh! Cock - a - doo - die - dool

B. rooster. *mf* She

Chorus. *f* Cock - a - doo - die - dool

B. sighed and prayed: "Could I per - suade That no - ble fowl to love me, I'd

B. *poco rall.* give my life to be the wife Of one so far a - bove me." He

*rall.*



A. *a tempo* *mf* He

B. on - ly laughed and called her daft; Re marked: "Your ac - tions sick - en;"

*mf a tempo*

A. *f cresc.* ne'er was born to look up - on

B. "I ne'er was born to look up - on A

*f cresc.*

A. *p rall. molto* A com - mon gar - den chick - en.

B. *p rall.* com - mon gar - den chick - en."

*p rall. molto*

Chorus. A com - mon gar - den chick - en.

*p*

*rall. molto*

*p rall.* *pp*

*a tempo con spirito.*

A. Ah me!

B. And the no-ble bird crow'd "Cock-a-doo-dle-doo," And

Ah me!

*a tempo con spirito.*

*f marc.*

B. "Cock-a-doo-dle-doo!" crow'd he; For he said as he laughed: "You are

real-ly daft! The no-tion makes me sick-en, That a

*cresc.*

*cresc.*

B. com-mon gar-den chick-en Could have an-y-thing to do with

A. *ff* Oh! "Cock-a-doo-dle-doo!" said he: *3rd Verse. Now*

B. me."

*ff a 2* Oh! "Cock-a-doo-dle-doo!" said he:

*Coda. a tempo con spirito*

A. Ah me! The roost-er vain sang "Cock-a-doo-dle-doo!" This

B. Ah me! The roost-er vain sang "Cock-a-doo-dle-doo!" This

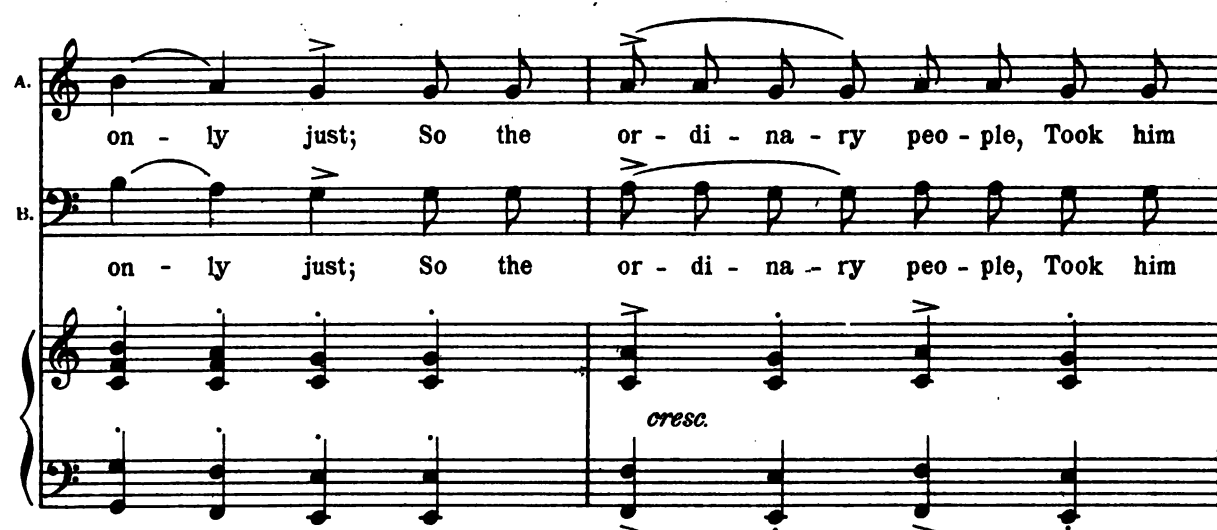
*Coda. a tempo con spirito*

*f marc*

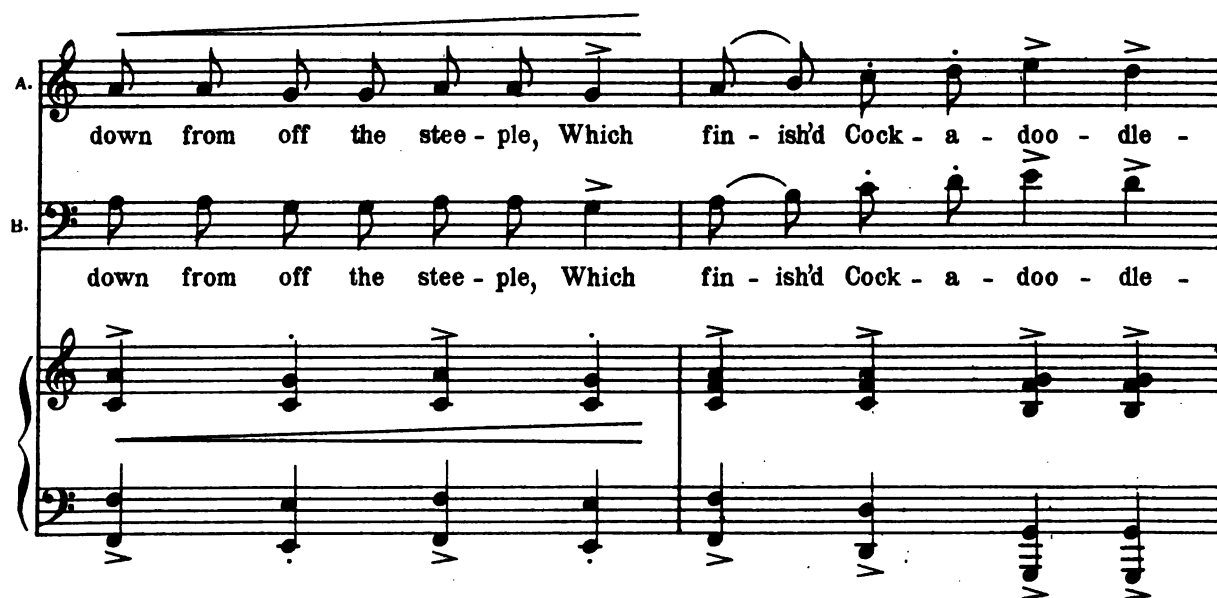
A. me - lan - chol - y tale is true. For he died of rust, As was  
B. me - lan - chol - y tale is true. For he died of rust, As was



A. on - ly just; So the or - di - na - ry peo - ple, Took him  
B. on - ly just; So the or - di - na - ry peo - ple, Took him



A. down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -  
B. down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -



A. *do!* This bird so vain sang "Cock-a - doo-dle - doo!" This

B. *do!* This bird so vain sang "Cock-a - doo-dle - doo!" This

*ff* *a 2* This bird so vain sang "Cock-a - doo-dle - doo!" This

*ff* *marc.*

*Red* \*

A. *poco rall.*  
mel-an-chol-y tale is true. —

B. *poco rall.*  
mel-an-chol-y tale is true. —

*poco rall.*  
mel-an-chol-y tale is true. — So the or-di-na-ry peo-ple, Took him

*colla voce*

*a tempo*

A. Which fin - ish'd Cock - a - doo - dle -

B. Which fin - ish'd Cock - a - doo - dle -

*a tempo*

*a tempo*

down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -

*rall.*

*a tempo*

A. doo, \_\_\_\_\_ Which fin - ish'd Cock - a - doo - dle - doo. \_\_\_\_\_

B. doo, \_\_\_\_\_ Which fin - ish'd Cock - a - doo - dle - doo. \_\_\_\_\_

doo, \_\_\_\_\_ Which fin - ish'd Cock - a - doo - dle - doo. \_\_\_\_\_

*molto rall.*

*sfz*

Chansonette.  
 "The Rose and the Breeze."

Nº 15.

Anita.

*Andante con moto.*

*affettuoso*

*mf con delicatezza*

*rall.*

*dim.*

*pp*

*p*

1. A

2. A

*mf*

*ra \* ra \**

rose there grew in a gar - den fair, And she loved, in her sim - ple  
 maid one day in the gar - den stroll'd; There were tears in her eyes of

way,  
 blue;

The sum-mer breeze that ca - ressed her there As he  
 As, with ach - ing heart, to the rose she told. Of a

Piano.

whis - per'd and sigh'd all day. And in her eyes there were  
lov - er no long - er true. Oh, come! thou fra - grant and

*cresc.* tears of dew, For she nev - er could reason why Hed kiss her so gen - ty, like  
*dim. rall.* lone - ly flow'r, And we'll ask of the fic - kle wind Why love is the joy of a

*p con anima rall. molto* lov - er true, Then si - lent - ly pass her by.  
sin - gle hour, Which, pass - ing, leaves grief be - hind.



## Valse Lento.

*mf*

Give me your an - swer, please; — Tell me, sweet wan - d'ring breeze! —

*poco rubato ed appassionato*

*mf marc la melodia*

*poco cresc.* — *dim.*

— "I'll re - turn by and by," Came the rus - tling re - ply Thro' the si - lent - ly

*poco cresc.* *dim.*

lis - t'ning trees. — She sway'd, quite ill at ease. —

*cresc.*

— She pray'd him not to tease — But she could - n't learn

*cresc.*

*f* *dim. e rall.* 1. *p*

why From the lin-ger-ing sigh In the voice of the whispring breeze. —

*f* *dim. e rall.* *p*

*Real* \*

2. *rall. molto*

breeze, — the voice of the whispring breeze. —

*colla voce*

Quartette.  
 "A Madrigal."  
 Hilda, Anita, Trevor, M<sup>c</sup> Pitrick.

*Allegro giocoso.*

Hilda.

Anita.

Trevor.

M<sup>c</sup> Pitrick.

*Allegro giocoso. ♩ = 132*

Piano.

*mf* *p rall.* *f a tempo*

Comel sing a roun-de-lay,  
 For sub-ject let it be

Let us sing!  
 Let us sing!

roun-de-lay.  
 an-y-thing,

Let us sing,  
 a-ny-thing.

Comel sing a roun-de-lay,  
 For sub-ject a-ny-thing;

Sing a  
 Just sing

Come and sing a  
 Let the theme be

H. *p* *>*  
 Let us all sing! Now sing a mer-ry song to please us  
 Let us all sing! Es - pe - cial - ly if its de - void of

A. *p* *>*  
 Let us sing a roun-de-lay, Now sing a mer-ry song to please us  
 Let the theme be a - nything, Es - pe - cial - ly if its de - void of

T. *p* *>*  
 roun - de - lay, Now sing a mer-ry song to please us  
 a - ny - thing, Es - pe - cial - ly if its de - void of

C. *p* *>*  
 roun - de - lay, Now sing a mer-ry song to please us  
 a - ny - thing, Es - pe - cial - ly if its de - void of

H. *f* *>*  
 all. — It must be bright and gay, bright and gay;  
 sense. — We'll try an ode to "Spring," ode to "Spring;"

A. *f* *>*  
 all. — It must be bright and gay;  
 sense. — We'll try an ode to "Spring;"

T. *f* *>*  
 all. —  
 sense. —

C. *f* *>*  
 all. —  
 sense. —

*cresc.* *f* *p*

H. So we'll try, so let us try a Mad-ri-gal; So let us try a  
Or to "Love" if its in-tense, if its in-tense; An ode to "Spring" or—

A. So we'll try a Mad-ri-gal; So let us try a  
Or to "Love" if its in-tense; An ode to "Spring" or

T. It must be gay so try a Mad-ri-gal; So let us try a  
We'll try an ode to "Spring" if its in-tense; An ode to "Spring" or

ME P. A Mad-ri-gal; So let us try a  
To Love in-tense; An ode to "Spring" or

*cresc.* *f* *p*

*rall.* *f a tempo*

H. Mad-ri - gall — If you do not know a Mad-ri-gal,  
"Love" in - tense. — Nev-er mind what name the song you call;

A. Mad-ri - gall — If you do not know a Mad-ri-gal  
"Love" in - tense. — Nev-er mind what name the song you call;

T. Mad-ri - gall — If you do not know a Mad-ri-gal  
"Love" in - tense. — Nev-er mind what name the song you call;

ME P. Mad-ri - gall — If you do not know a Mad-ri-gal  
"Love" in - tense. — Nev-er mind what name the song you call;

*rall.* *f a tempo*

*mf* *cresc.*

H. This de - fect need be no bar, You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

A. This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

T. This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

MEB. This de - fect need be no bar. You just be - gin it  
Most im - por - tant 'tis, by far, That you must start it

*mf* *cresc.*

*f.* *dim. e rall.*

H. with Fol - lol And end it with a Fa - la - la - la - la, And  
with Fol - lol And end it with a Fa - la - la - la - la, And

A. with Fol - lol And end it with a Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

T. with Fol - lol And end it with a Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

MEB. with Fol - lol And end it with a Fa - la - la, And  
with Fol - lol And end it with a Fa - la - la, And

*f.* *dim. e rall.*

*a tempo*  
*con spirito*

*p* *f*

H. end it with Fa - la! Fa - la - la - la - la, Fa - la -  
end it with Fa - la! Fa - la - la - la, Fa -

A. end it with Fa - la! Fa - la - la - la, Fa -  
end it with Fa - la! Fa - la - la - la, Fa -

T. end it with Fa - la! Fa - la - la - la, Fa -  
end it with Fa - la! Fa - la - la - la, Fa -

ST. P. end it with Fa - la! Fa - la, Fa -  
end it with Fa - la! Fa - la, Fa -

*a tempo*  
*con spirito*

*p* *f*

H. la - la - la, Fa - la - la - la - la, La - la - la,  
la - la - la, Fa - la - la, La - la,  
la - la - la, Fa - la - la - la, Fa - la - la,  
Fa - la, Fa - la - la - la, La,

A. la - la - la, Fa - la - la, La - la,  
la - la - la, Fa - la - la, La - la,  
la - la - la, Fa - la - la, La - la,  
Fa - la, Fa - la - la, La,

T. la - la - la, Fa - la - la - la, Fa - la - la,  
la - la - la, Fa - la - la, La - la,  
la - la - la, Fa - la - la, La - la,  
Fa - la, Fa - la - la, La,

ST. P. la - la - la, Fa - la - la - la, La,  
la - la - la, Fa - la - la, La - la,  
la - la - la, Fa - la - la, La - la,  
Fa - la, Fa - la - la, La,

*cresc.*

*ff*

H. Fa - la - la - la - la - la - la, Fa - la - la, Fa - la, Fa - la - la - la - la - la,

A. *ff* Fa - la - la - la; Fol - lol, Fa - la - la,

T. *ff* Fa - la - la - la - la - la - la; Fol - lol, Fa - la - la,

M.F. *ff* Fa - la - la; Fol - lol, Fa - la - la - la - la,

*ff*

*cresc.*

H. Fa - la - la - la - la, Fa - la - la - la - la! *mf* Sung in some such *cresc.*

A. *cresc.* Fol - lol, Fa - la - la! *mf* Sung in some such *cresc.*

T. *cresc.* Fa - la - la - la, Fa - la - la! *mf* Sung in some such *cresc.*

M.F. *cresc.* Fol - lol, Fa - la - la - la - la! *mf* Sung in some such *cresc.*

*cresc.*

*mf* *cresc.*



H. form as this, Your Madri-gal cannot well go a - miss;  
 A. form as this, Your Madri-gal cannot well go a - miss;  
 T. form as this, Your Madri-gal cannot well go a - miss;  
 ME P. form as this, Your Madri-gal cannot well go a - miss;

H. Fol - lol! Fa - la - la - la - la - la, Fol - - lol,  
 A. Fol - lol! Fa - la - la, Fol - - lol, Fa - la - la -  
 T. Fol - lol! Fa - la - la, Fa - la - la - la - la,  
 ME P. Fol - lol! Fa - la - la - la - la, Fol - - lol, Fa - la - la -

H. *rit.* *mf* *rall. molto*  
 Fa - la - la - la - la, Fa - la - la, Fa - la - la,

A. *rit.* *mf* *rall. molto*  
 Fa - la - la, Fa - la, Fa - la - la,

T. *rit.* *mf* *rall. molto*  
 Fa - la - la, Fa - la - la, Fa - la - la,

ME. *rit.* *mf* *rall. molto*  
 Fa - la - la - la - la, Fa - la - la, Fa - la,

Piano accompaniment with *rit.* and *mf* markings, and a first ending bracket.

H. *p* *rall.* 2 *dim.* *e* *rall.*  
 Fa - la. la - la - la.

A. *p* *rall.* *dim.* *e* *rall.*  
 Fa - la. la Fa - la - la - la.

T. *p* *rall.* *dim.* *e* *rall.*  
 Fa - la. la Fa - la - la - la.

ME. *p* *rall.* *dim.* *e* *rall.*  
 Fa - la. la - la - la.

Piano accompaniment with *p* and *rall.* markings, and a second ending bracket.

*Red.* \*

# Ballad. "The Garden of Dreams."

No. 17.

Hilda.

*Moderato con Sentimento* *mf*

Hilda. Let us  
There are

Piano. *mf* *p* *rall.*

*con gran sentimento*

II. walk in the gar-den of dreams, love, The mys-ti-cal gar-den of dreams; Where  
blos-soms of earth that may fade, dear, But not in the gar-den of dreams; For

*mp*

H. thoughts are the on-ly things real, love, And the world is al-most what it  
spring there is end-less as youth, dear, Where the sun of thy love throws its

seems. \_\_\_\_\_ Where hopes that our fan-cy cre - ates, love, And the  
beams. \_\_\_\_\_ We'll gath - er the hopes and the joys, dear, As they

*cresc.* *dim.*

*cresc.* *dim.*

joys we im - ag - ine to be \_\_\_\_\_ Are the flow-ers that bloom for us  
bloom by the dream - flow-ered way, \_\_\_\_\_ Nor ev - er shall with - er while

*cresc.* *f*

*cresc.* *f*

there, love, When you walk the dream gar - den with me. \_\_\_\_\_  
love, dear, In our gar - den of dream sheds it's ray. \_\_\_\_\_

*dim. e rall.*

*dim. e rall.*

## Valse Lente.

*mf*

Come, love, come! To the beau-ti - ful gar-den of

*p languoroso*

dreams. Come! love, come! By its flow-er - ing

*cresc. poco agitato*

pathways and streams. Oh! come, while youth is a -

*cresc. poco agitato*

*f* *cresc. molto* *rall. ff*

fly - ing. Joy lives; hope is un - dy - ing. Come to the gar - den of

*f* *cresc. molto* *rall. ff*

*Real \* Real \**

*p* *rall. molto* *D.C.*

dreams, love, The beau - ti - ful gar - den of dreams. \_\_\_\_\_

*p* *colla voce* *a tempo* *D.C.*

*portando* *pp* *rall. molto*

gar - den of dreams, To the garden of dreams. \_\_\_\_\_

*pp* *colla voce* *a tempo* *ppp*

*Real \* Real \* Real \**

## "The Prince of Good Fellows."

Nº 18.

Crown Prince and Male Chorus.

Allegro con spirito. (♩.=80)

Piano.

The piano introduction is in 6/8 time, marked 'Allegro con spirito' with a tempo of 80 beats per minute. It features a treble and bass staff with a key signature of one sharp (F#). The music begins with a forte (f) dynamic and includes a crescendo (cresc.) marking towards the end of the first system.

Crown Prince.

The Crown Prince's vocal entry is marked 'deciso' and 'f' (forte). The lyrics are: 'Tho' born a prince of roy-al blood, With ti-tle to a set a-side my re-gal state For you, good fel-lows'. The piano accompaniment continues with a 'f deciso' dynamic.

The male chorus entry is marked 'mf' (mezzo-forte). The lyrics are: 'throne, With hon-ors great and vast es-tates and cas-tles for my all, To pledge our souls in flow-ing bowls As friends, what e'er be-'. The piano accompaniment continues.

The continuation of the music is marked 'mf' and 'poco più placido' (a little more placid). The lyrics are: 'own, I'd give them all to rule the realm Where nev-er foes ap-fall. And if the lass who fills our glass We kiss, there's nought to'. The piano accompaniment continues.

*mf con sentimento*

C.P. *mf*

pear— It is the land— of loy - al hearts, The King - dom of — Good  
 fear— For that's the coin— with which we pay In the King - dom of — Good

C.P. *mf*

Cheer. ————— The Kingdom of Good  
 Cheer. —————  
 Tenor I. II. *mf*

**CHORUS.** It — is the land of loy - al hearts, The Kingdom of Good  
 It — is the coin with which we pay, In the Kingdom of Good  
 Bass I. II. *mf* 1st Basses Solo *f*

C.P. *ff* *rall.*

Cheer, Good Cheer! Good Cheer! Then

*ff* *rall.*

Cheer, Good Cheer! The King - dom of Good Cheer! —  
 Cheer, Good Cheer! The King - dom of Good Cheer! —  
*ff* *rall.*

*f* *ff* *rall.* *ff*



Poco più vivo. (♩ = 84)  
a tempo con spirito

C.P. crown me the Prince of Good Fel-lows; No wor - thi - er name could I

*f a tempo con spirito*

C.P. bear! — There's no - bil - i - ty grand in the clasp of a hand, When al -

*cresc.*

*cresc.*

C.P. legiance to friend-ship we swear.

*allarg.* *ff*

Then crown him the Prince of Good Fel-lows; No

*allarg.* *ff* *ff marc.*

C.P. *The crown I would boast is the*  
*wor - thi - er name can he bear.*

*poco rit.* *cresc.* *a tempo*  
 one we now toast: Here's a health! Here's a health! A  
*mf cresc.* A health! A health!

*colla voce* *cresc.*

C.P. *ff* *stentato*  
 health to the Prince of Good Fel - lows; *ff* Here's a health!  
 Here's a health! a health! Here's a

*1.* *ff* *cresc.*

C.P. *Here's a health! a health to the Prince of Good Fel - lows!*

*health! a health! Drink a health to the Prince of Good Fel - lows!*

C.P. *2. rall. molto*  
*Health to the Prince of Good Fel - lows!*

*Then crown him the Prince of Good Fel-lows, No*

C.P. *2. rall. colla voce*

*cresc. molto*  
*Here's a health! Here's a*  
*wor - thi - er name can he bear! Here's a health! a health! Here's a*

*cresc. molto*

C.P.

*rall.*

health! A health to the Prince of Good Fel - lows;

*rall.* *ff*

health! a health! a health to the Prince of Good Fel - -lows; A

*rall.* *ff*

*rall.* *ff*

Detailed description: This system contains the first three measures of the piece. The vocal part consists of two staves. The first staff has the lyrics 'health! A health to the Prince of Good Fel - lows;'. The second staff has the lyrics 'health! a health! a health to the Prince of Good Fel - -lows; A'. The piano part also consists of two staves. The tempo is marked 'rall.' at the beginning of the first measure. The dynamics 'ff' (fortissimo) are indicated at the end of the first and second measures of the piano part.

*rall. molto*

health to the Prince of Good Fel - lows!

*rall. molto*

*rall. molto*

Detailed description: This system contains the next three measures of the piece. The vocal part consists of two staves. The first staff has the lyrics 'health to the Prince of Good Fel - lows!'. The second staff is empty. The piano part also consists of two staves. The tempo is marked 'rall. molto' at the beginning of the first measure. The piano part continues with the same tempo marking.

Exit. *pp*

Then crown him the Prince of Good Fel-lows; No wor - thi - er name can he

*pp marc.*

*poco cresc.*

bear! — Here's a health! a health! Here's a health! a health! A

*poco cresc.*

health to the Prince of Good Fel - lows; A health to the Prince of Good Fel - lows!

*pp*

# Scene and Ensemble.

279

Nº19.

"Arrest him."

Lyrics by  
CHAS. EMERSON COOK.

Music by  
REGINALD de KOVEN.

*Allegro molto. ff marc.*

Hilda.  
Daphne.  
Victorine.  
Fifine.  
Prs. Zeegan.  
Anita.  
Praga.  
Trevor.  
Crown-Prince.  
Bowler.  
Pr. Zeegan.  
Bulverstrauss.  
Mc Pitrick.  
Colonel.  
Sopr. I. II.  
Tenor.  
Bassi.  
Piano.

He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
He'll rue the day!  
My answer this!  
With him a - way!  
With him a - way!  
With him a - way!  
With him a - way!  
With him a - way!  
With him a - way!  
He'll rue the  
He'll rue the

*Allegro molto. ff pressando*

Listesso tempo.

H.  
 D.  
 V.  
 F.  
 Prs. Z.  
 A.  
 P.  
 T.  
 C. P.  
 B.  
 Pr. Z.  
 Bul.  
 M. P.  
 Col.

Ar - rest him! Ar - rest him! Now give me his

Listesso tempo.

day! Ar - rest him!

day! Ar - rest him!

Ar - rest him!

Listesso tempo. (♩. = 126)

H. *f* Ar - rest - ed! A trai - tor! All for  
 D. *f* A trai - tor! All for  
 V. *f* A trai - tor! All for  
 F. *f* A trai - tor! All for  
 Pr. Z. *f* A trai - tor! All for  
 A. *f* A trai - tor! All for  
 P. *f* A trai - tor! All for  
 T. *f* Ar - rest - ed! A trai - tor! All for  
 C. P. sword! *f* A trai - tor! His E-paulettes too, re -  
 B. *a 2* Take his sword! *f* A trai - tor! All for  
 Pr. Z. Take his sword! *f* A trai - tor! All for  
 Bul. Take his sword! *f* A trai - tor! All for  
 V. P. Take his sword! *f* A trai - tor! All for  
 Col. Take his sword! *f* A trai - tor! All for  
 A trai - tor!  
 Ar - rest - ed! A trai - tor!  
 A trai - tor!



## Allegro non troppo.

*deciso*

H. *f* High-ness! this house is mine! My guest release! I now de -  
 D. *f*  
 V. *f*  
 F. *f*  
 Prs. Z. *f*  
 A. *p* What will she say?  
 P. *p*  
 T. *f*  
 C. P. *f* If so, what then?  
 B. *p* What will she say?  
 Pr. Z. *p*  
 Bul. *p* What will she say?  
 M. P. *p* What will she say?  
 C. L. *p*  
 Allegro non troppo. *pp* What will she say?  
*pp* What will she say?  
*pp* What will she say?  
*pp* What will she say?  
 Allegro non troppo. (♩ = 112)  
*mf marc.*

mand it! Name Sir!

*f con energio*

On one, on one condition on - ly! The cap - ture of Red Feather

*poco agitato*

S.  
A.  
T.  
C.P.  
B.  
Bul.  
M&P  
Col.

Shame, Sir!

*con anima*  
Coun- tess! I beg! Coun- tess! I pray! I

Ban- dit! Be si- lent! What will he

What will he

He must not

He must not

He must not

The score is written for a tenor (T.), a contralto (C.A.), and piano (P.). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The music is in a dramatic style, with the tenor and contralto parts featuring expressive markings like *con anima*, *f* (forte), and *p* (piano). The piano accompaniment includes a prominent bass line with octaves and chords. The lyrics are in English and appear to be from a 19th-century opera or play.

*rall. molto*  
 II. Yes! for his sake. —

*mf a 2.*  
 D. V. Not for his sake. —

*mf a 2.*  
 Prs. Z. Not for his sake. —

*mf a 2.*  
 A. P. Not for his sake. —

*ff* *rall.*  
 T. pray you make no sac-ri-fic-es for my sake; Not for my sake. —

*mf*  
 C. P. say? Take him a - way! —

*mf*  
 H. Pr. Z. Take him a way! —

*mf*  
 Bul. say? Take him a - way! —

*mf*  
 M. P. Col. Take him a - way! —

*p* *rall.*  
 stay! Take him a -

*p*  
 stay! Take him a -

*p*  
 stay! Take him a -

*colla voce* *rall. molto* *mf* *p*

## Andante con moto.

H. *p* Fare-well! A long fare -

D. *p* Fare-well!

V. *p* Fare-well!

Prs. Z. *p* Fare-well!

A. *p* Fare-well!

P. *mf con sentimento* Fare-well!

T. Fare-well! fare - well! A long fare-well! What tho' my arms enfold thee never -

C. P. *p* Fare-well! A long fare -

B. *p* Fare-well!

Pr. Z. *p* Fare-well!

Bul. *p* Fare-well!

ME P. *p* Fare-well!

Col. *p* Fare-well!

## Andante con moto.

way!

*pp* way! Fare-well! fare - well! A long fare-well! What tho' his arms ne'er hold her,

*pp*

## Andante con moto. (♩ = 80)

*mf*

*animando cresc.*

H. well! Fare-well! Love's knell is ring - ing; My heart is

D. V. Love's knell is ring - ing,

Pr. Z. a 2. Love's knell is ring - ing,

A. P. Love's knell is ring - ing,

T. more, Fare-well! Love's knell is ring - ing; My heart is

C. P. well! In this fare - well, Love sounds its

B. Pr. Z. Love's knell is ring - ing,

H. ul. Love's knell is ring - ing,

M. P. Col. Love's knell is ring - ing,

*f* *animando cresc.* *ff*

Tho' 'tis fare - well, Their hearts are

*f* *ff*

more! Tho' 'tis fare - well, Their hearts are

*f* *ff*

*f marc.* *animando* *cresc.*

II. thine for - ev - er - more! Tho' sounds our knell From

D. V. for - ev - er - more! Tho' sounds our knell From

Pra.Z. for - ev - er - more! Tho' sounds our knell From

A. P. for - ev - er - more! Tho' sounds our knell From

T. thine for - ev - er - more! Tho' sounds our knell From

C.P. knell. To darkest cell a - way! to dark-est

B. For - ev - er - more! A - way to dark-est

Bul. For - ev - er - more! Tho' sounds the knell From

M.P. Col. For - ev - er - more! Tho' sounds the knell From

true; Fare well!

true; Fare-well!

true; Fare-well!

true, Are true,

S.  
dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our

A.  
dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! our

T.  
dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their

B.  
dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their

P.  
dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our

Org.  
cell. A - way, to dark-est cell! A - way and ring love's knell! A - way. Fare-well! their

Org.  
cell. A - way, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their

Org.  
dark-est cell, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their

Org.  
dark-est cell, to dark-est cell. A - way! and ring love's knell! A - way. Fare-well! their

Org.  
Tho' sounds love's knell, from dark-est cell, to love they

Org.  
Tho' sounds love's knell, from dark-est cell, to love they



*ff accel.*

H.  
joy may know no mor-row. Fare - well! and while our hearts are burning,

D.  
joy may know no mor-row. Fare - well! and while our hearts are burning,

F.  
Pr. Z.  
joy will know no mor-row, ev - er now; With

A.  
P.  
joy will know no mor-row, ev - er now; And while their hearts are burning,

T.  
joy will see no mor-row now; And while hearts are

C.P.  
joy will see no mor-row now; And while hearts are

B.  
Pr. Z.  
joy. No mor-row ev - er now;

Bul.  
joy will know no mor-row, ev - er now;

M. P.  
Col.  
joy will know no mor-row, ev - er now; While

*accel.*

vow; For love doth end in sor-row now; *pp*

vow; Their love is sor - row now; While *pp*

vow; For love doth end in sor-row now; While *pp*

Their love is sor - row now;

*ff accel.*

H.  
 Ev - er yearn-ing, Nev-er turn-ing, Ev-er yearn-ing, Joy is lost in sor-row.

D.  
 V.  
 Ev - er yearn-ing, Nev-er turn-ing, Ev-er yearn-ing, Joy is lost in sor-row.

F.  
 Prs. Z.  
 hearts burn - ing, yearn - ing for aye. The

A.  
 P.  
 yes! ev - er yearn - ing, nev - er turn - - ing;

T.  
 ev - er yearn-ing, nev-er turn-ing, ev-er yearn-ing, Joy is lost in sor-row.

C. P.  
 yearn - ing and burn - ing, nev - er turn - - ing;

B.  
 Pr. Z.  
 The

Bul.

M<sup>s</sup> P.  
 Col.  
 hearts — are burn - ing, ev - er yearn - - ing,

And  
 hearts burn - ing, yearn - ing for aye; The

hearts burn - ing, yearn - ing for aye; The

*Stringendo*

H. Hearts are burn-ing, Love is yearn-ing

D. V. Hearts are burn-ing, Love is yearn-ing

F. Pr. Z. mor - - row.

A. P. Love is yearn - ing for -

T. Love is yearn - ing for -

C. P. Love is yearn - ing for -

B. Pr. Z. mor - - row.

Hul. Love is yearn - ing for -

Mf P. Col. know no bright to - mor-row. Love is yearn - ing for -

*Stringendo*

mor - row.

know no bright to - mor-row.

mor - row.

*Stringendo*

The musical score is written for a choral and instrumental ensemble. It consists of several staves. The vocal parts are Soprano (H.), Alto (D.), Tenor (T.), Bass (B.), and Contralto (C.P.). The instrumental parts include Flute (F.), Percussion (Pr.), Zither (Z.), Piano (P.), Horn (Hul.), and Clarinet (Mf P. Col.). The lyrics are 'Hearts are burn-ing, Love is yearn-ing for -' and 'know no bright to - mor-row.' The score features a 'Stringendo' marking and a piano accompaniment at the bottom.

*rall. molto* *a tempo*

H.  
ev - er more. A long fare - well! —

D.  
V.  
ev - er more. Fare-well!

F.  
Pr. Z.  
A long fare - well!

A.  
P.  
ev - er more. Fare-well!

T.  
ev - er more. A long fare - well! — Fare-well! Fare -

C. P.  
ev - er more. Fare-well! Fare-well! Fare -

B.  
Pr. Z.  
A long fare - well! Fare-well! Fare -

Bul.  
ev - er more. Fare-well! Fare-well! Fare -

M. P.  
Col.  
ev - er more. Fare-well! Fare-well! Fare -

A long fare-well!

A long fare-well! Fare-well! Fare -

*rall. molto* *a tempo*

*p* *mf*

H. *f* Fare-well! fare - well!

D. *mf* Tho' cru - el fate rings out love's

V. *mf* Tho' cru - el fate rings out love's

F. *mf* Tho' cru - el fate rings out love's

Pr. Z. *mf* Tho' cru - el fate rings out love's

A. *mf* Tho' cru - el fate rings out love's

P. *mf* Tho' cru - el fate rings out love's

T. well! A long fare - well! Fare-well! fare -

C. P. well! A long fare - well! Fare-well! fare -

B. well! A long fare - well! Fare-well! fare -

Pr. Z. well! A long fare - well! Fare-well! fare -

Bul. well! A long fare - well!

M. P. well! A long fare - well!

Col. well! A long fare - well!

*mf* Tho' cru - el fate rings out love's

well! A long fare - well! *mf* Tho' cru - el fate rings out love's

*mf*

*molto f* *rall.*

H. A long fare - well! Fare - well! —

D. *molto f* knell, A long fare - well! Fare - well! —

V. knell, A long fare - well! Fare - well! —

F. knell, A long fare - well! Fare - well! —

Prs. Z. knell, A long fare - well! Fare - well! —

A. knell, A long fare - well! Fare - well! —

P. well, A long fare - well! Fare - well! —

T. well, A long fare - well! Fare - well! —

C. P. well, A long fare - well! Fare - well! —

B. well, A long fare - well! Fare - well! —

Pr. Z. well, A long fare - well! Fare - well! —

Bul. A long fare - well! Fare - well! —

V. P. A long fare - well! Fare - well! —

Col. A long fare - well! Fare - well! —

*molto f* *rall.*

knell, A long fare - well! Fare - well! —

knell, A long fare - well! Fare - well! —

*molto f* *fz* *rall.*

*Red.* \*

## Finale II.

**Allegro a la marcia.**

Hilda. *f* Hur-rah!

Daphne. *f* Hur-rah!

Victorine. *f* Hur-rah!

Elfine. *f* Hur-rah!

Anita. *f* Hur-rah!

Praga. *f* Hur-rah!

Trevar. *f* Hur-rah!

Crown Prince. *f* Lost! All is

Bowler.

Bulverstrauss.

Mc Pitrick. Colonel.

**Chorus.**

Sopr. I. II.

Teneri.

Bassi.

**Allegro a la marcia.** (♩ = 126)

Piano. *f* *sfz*

H. Hur-rah! Hur - rah! we win the day! We win the  
 D. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 V. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 F. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 A. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 P. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 T. Hur-rah! Hur - rah! we win the day! We win the  
 C. P. lost! Hur-rah! Hur - rah! Hur - rah! Hur - -  
 Bow. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 Bul. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 M. & P. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 Col. Hur-rah! Hur - rah! Hur - rah! Hur - -  
 ff Hur-rah! Hur - rah! Hur - -  
 ff Hur-rah! Hur - rah! Hur - -  
 ff Hur-rah! Hur - rah! Hur - -  
 cresc. sfz sfz sfz sfz  
 Red \* Red \* Red \*



H. day! we win the day! Hur-rah! All hail! To

D. V. rah! Hur-rah! All hail! To

F. rah! Hur-rah! All hail! To

A. P. rah! Hur-rah! All hail! To

T. day! we win the day! Hur-rah! All hail! To

C. P. rah! Hur-rah! All hail! To

Bow. rah! Hur-rah! All hail! To

Cul. rah! Hur-rah! All hail! To

M. P. Col. rah! Hur-rah! All hail! To

ff All hail, re-vo-lu-tion! Foes in confu-sion, mer-cy

ff All hail!

ff sfz sfz sfz

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - rah!

re - vo - lu - tion, hail! Hur - ray!

re - vo - lu - tion, hail! Hur - ray!

cry - ing! The day Oh! 'twas glo - rious! Hur - rah!

*fz* *a 2*

S.  
 With ban - ners fly - ing!

A.  
 Vic - to - rious banners fly!

T.  
 Vic - to - rious banners fly! Sol - diers brave to defend us!

B.  
 Vic - to - rious banners fly!

P.  
 Vic - to - rious banners fly!

O.  
 Come with vic-to-rious banners fly - ing! Sol - diers brave to defend us!

marc.

marc.

marc.

H.  
D.  
V.  
F.  
A.  
P.  
T.  
C.P.  
Bow.  
Bul.  
M.P.  
Col.

Vic - try ev - er to send us! Peace and hon - or at - tend us!

Peace and hon - or at - tend us!

Peace and hon - or at - tend us!

Peace and hon - or at - tend us!

Peace and hon - or at - tend us!

Vic - try ev - er to send us! Peace and hon - or at - tend us!

Peace and hon - or at - tend us!

304

The musical score is arranged in ten staves. The first nine staves are for different vocal or instrumental parts, each with its own lyrics. The tenth staff is for the piano accompaniment.

H.  
Ro - man-cia brave we sing. Stand we comrades together,

D.  
V.  
Ro - man-cia brave we sing. Stand we comrades together,

F.  
Ro - man-cia brave we sing. Stand we comrades together,

A.  
P.  
Ro - man-cia brave we sing. Stand we comrades together,

T.  
Ro - man-cia brave we sing. Stand we comrades together,

C.P.  
Ro - man-cia brave we sing. Stand we comrades together,

Bow.  
Ro - man-cia brave we sing. Stand we comrades together,

Bul.  
Ro - man-cia brave we sing. Stand we comrades together,

M.F.P.  
Col.  
Ro - man-cia brave we sing. Stand we comrades together,

Of proud Ro-man-cia sing. — Stand we comrades togeth-er,  
Stand we comrades togeth-er,

The piano part features a melody in the right hand and chords in the left hand, following the vocal lines.

B.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

D.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

F.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

A.  
 P.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

T.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

C. P.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

Bow.  
 Brave, true, loy-al for-ev-er! Then hail! hail — our  
*cresc. molto*

Bul.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

M. P.  
 Col.  
 Brave, true, loy-al for-ev-er! Then hail! hail our  
*cresc. molto*

Brave, true, loy-al for-ev-er! Hail! hail! hail to Red Feath-er!  
*cresc. molto*

Brave, true, loy-al for-ev-er! Hail! hail! hail to Red Feath-er!  
*cresc. molto*

*cresc. molto*

Tea \* Tea \* Tea \* Tea \*

*molto f*

H. King! Hail our King! — Then shout hur-

D. King! Hail our King! — Then shout hur-

V. King! Hail our King! — Then shout hur-

F. King! Hail our King! — Then shout hur-

A. King! Hail our King! — Then shout hur-

P. King! Hail our King! — Then shout hur-

T. King! Hail our King! — Then shout hur-

C.P. King! Hail our King! — Then shout hur-

Bow. King! Hail our King! — Then shout hur-

Bul. King! Hail our King! — Then shout hur-

M. P. King! Hail our King! — Then shout hur-

Col. King! Hail our King! — Then shout hur-

*molto f*

Crown the vic - tor Prince and King! — Hur -

Crown the vic - tor Prince and King! — Hur -

*molto f* *f cresc.* *sf*

H.   
 D.   
 V.   
 F.   
 A.   
 T.   
 C.B.   
 Bw.   
 Bul.   
 Mc P.   
 Col.

rah! — Then shout hurrah! then shout hur - rah!   
 rah! — Then shout hurrah! then shout hur - rah!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!   
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!

rah! — Hur - rah! Hur - - rah!   
 rah! — Hur - rah! Hur - - rah!   
 rah! — Hur - rah! Hur - - rah!

*fz*   
*fz*   
*fz*   
*fz*



H. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

A. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

T. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

Bul. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

P. All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

musical score for a choral and instrumental ensemble, page 309. The score features ten vocal parts and a piano accompaniment. The lyrics are "cry - ing! The day, oh! 'twas glo - rious!" and "cry - ing! All hail! The day, oh! 'twas glo - rious!".

Vocal parts (from top to bottom):

- H. (High Soprano)
- D. V. (Double Voice)
- F. Pr. Z. (First Principal Zoroastrian)
- A. P. (Alto Principal)
- T. (Tenor)
- C. P. (Cello Principal)
- How. Pr. Z. (Howe's Principal Zoroastrian)
- Bul. (Bullock)
- M. P. Col. (Middle Principal Color)

The piano accompaniment is at the bottom of the page.

*cresc. a poco e accel.*

H.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 D.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 V.  
 Ban-ners on high! Foes mer-cy cry!  
 F.  
 Ban-ners on high! Foes mer-cy cry!  
 Prs.Z.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 A.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 P.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 T.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 C.P.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 B.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 Pr.Z.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 Bul.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 M.P.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 Col.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
*cresc. a poco e accel.*  
 Ban-ners on high! Foes mer-cy cry!  
 Ban-ners on high! Foes mer-cy cry!  
*cresc. a poco e accel.*

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all de-fy! Glo-ry for aye! Ro-man-cia

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all the world de-fy-ing, Glo-ry for all un-dy-ing, Ro-man-cia

Now all de-fy! Glo-ry for aye! Ro-man-cia

Now all de-fy! Glo-ry for aye! Ro-man-cia

*poco allarg.*

H. hail! Hail to the vic - tor! he's now our

D. V. hail! Hail to the vic - tor! he's now our

F. Pr. Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

A. P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

T. hail! Hail to the vic - tor! he's now our

C. P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

B. Pr. Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

Bul. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

McP. Col. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

*poco allarg.*

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

*poco allarg.*

*molto f*

*a tempo pressando*

H.  
Prince and King, All hail our King!

D.  
Prince and King, All hail our King!

Pr. Z.  
Prince and King, All hail! All hail! All hail our King!

A.  
Prince and King, All hail! All hail our King!

P.  
Prince and King, All hail! All hail our King!

T.  
Prince, Prince and King, All hail our King!

C.P.  
Prince and King, All hail! All hail! All hail our King!

B.  
Prince and King, All hail! All hail! All hail our King!

Pr. Z.  
Prince and King, All hail! All hail! All hail our King!

Bul.  
Prince and King, All hail! All hail! All hail our King!

McP.  
Prince and King, All hail! All hail! All hail our King!

Col.  
Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!

## Allegro agitato.

H.  
D.  
V.  
F.  
Pr.Z.

A.  
P.

T.

C.P.

B.  
Pr.Z.

Bul.

M.C.P.

Col.

Anita.  
De - feat up - on the

De - feat at home and on the field! The

De - feat up - on the

De - feat up - on the

De - feat up - on the

## Allegro agitato.

Allegro agitato.  $\text{♩} = 120.$

*sf marc.*

H. *Ha - ha! Ha -*

D. *Ha - ha! Ha -*

F. *Ha - ha! Ha -*

A. *field! His crown the Prince must yield! Ha -*

T. *Ha - ha! Ha -*

C.P. *vic - try's yours; the crown I yield! Lost the bat - tle,*

B. *field! His crown the Prince must yield! Ha -*

Bul. *field! His crown the Prince must yield! Ha -*

M.P. *field! His crown the Prince must yield! Ha -*

Col. *Ha - ha! Ha -*

*Ha - ha! Ha -*

*Ha - ha! Ha -*

*Ha - ha! Ha -*



*molto f*

H. King! Hail our King! — Then shout hur-

D. King! Hail our King! — Then shout hur-

V. King! Hail our King! — Then shout hur-

F. King! Hail our King! — Then shout hur-

A. King! Hail our King! — Then shout hur-

P. King! Hail our King! — Then shout hur-

T. King! Hail our King! — Then shout hur-

C. P. King! Hail our King! — Then shout hur-

B. w. King! Hail our King! — Then shout hur-

Bul. King! Hail our King! — Then shout hur-

M. P. King! Hail our King! — Then shout hur-

Col. King! Hail our King! — Then shout hur-

*molto f*

Crown the vic - tor Prince and King! — Hur -

Crown the vic - tor Prince and King! — Hur -

*molto f* *f cresc.* *sfz*

H.  
 D.  
 V.  
 F.  
 A.  
 P.  
 T.  
 C.P.  
 Bow.  
 Bul.  
 M.F.  
 Col.

rah! — Then shout hurrah! then shout hur - rah!  
 rah! — Then shout hurrah! then shout hur - rah!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!  
 rah! — Hur - rah! Hur - - rah!  
 rah! — Hur - rah! Hur - - rah!  
 rah! — Hur - rah! Hur - - rah!

Ten. \*

H.  
S.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

D.  
V.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

F.  
Pr. Z.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

A.  
P.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

T.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

C. P.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

How.  
Pr. Z.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

Bul.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

W. P.  
Col.  
All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

All hail, re - vo - lu - tion! Foes in con - fu - sion, mer - cy

*ff*

musical score for a choral and instrumental ensemble. The score is in G major (one sharp) and 2/4 time. It features eight vocal parts (Soprano, Alto, Tenor, Bass, and four additional parts labeled H., D.V., F. Pr. Z., A. P., T., C. P., Bow. Pr. Z., Bul.) and a piano accompaniment. The lyrics are "cry - ing! The day, oh! 'twas glo - rious!" and "cry - ing! All hail! The day, oh! 'twas glo - rious!". The piano part has a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

Vocal parts and lyrics:

- H. cry - ing! The day, oh! 'twas glo - rious!
- D. V. cry - ing! The day, oh! 'twas glo - rious!
- F. Pr. Z. cry - ing! The day, oh! 'twas glo - rious!
- A. P. cry - ing! The day, oh! 'twas glo - rious!
- T. cry - ing! The day, oh! 'twas glo - rious!
- C. P. cry - ing! The day, oh! 'twas glo - rious!
- Bow. Pr. Z. cry - ing! The day, oh! 'twas glo - rious!
- Bul. cry - ing! The day, oh! 'twas glo - rious!
- M. P. Col. cry - ing! The day, oh! 'twas glo - rious!

Second system lyrics:

- cry - ing! All hail! The day, oh! 'twas glo - rious!
- cry - ing! All hail! The day, oh! 'twas glo - rious!

Piano accompaniment:

The piano part consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a more rhythmic, chordal line with eighth and sixteenth notes.

*cresc. a poco e accel.*

B.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 D.  
 V.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 F.  
 Pr.Z.  
 Ban-ners on high! Foes mer-cy cry!  
 A.  
 P.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 T.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 C.P.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 B.  
 Pr.Z.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 Bul.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
 M.P.  
 Col.  
 Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,  
*cresc. a poco e accel.*  
 Ban-ners on high! Foes mer-cy cry!  
 Ban-ners on high! Foes mer-cy cry!  
*cresc. a poco e accel.*

H.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

D.  
 V.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

Pr. Z.  
 Now all de - fy! Glo - ry for aye! Ro - man - cia

A.  
 P.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

T.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

C. P.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

B.  
 Pr. Z.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

Bul.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,

M. P.  
 Col.  
 Now all the world de - fy - ing, Glo - ry for all un - dy - ing,  
 Ro - man - cia,

Now all de - fy! Glo - ry for aye!

Now all de - fy! Glo - ry for aye! Ro - man - cia,

The piano accompaniment is written for a grand piano, with a treble and bass staff. It features a steady, rhythmic accompaniment with chords and single notes, supporting the vocal parts. The key signature is one sharp (F#), and the time signature is common time (C).

*poco allarg.*

H. *hail!* *Hail to the vic - tor! he's now our*  
 D. *hail!* *Hail to the vic - tor! he's now our*  
 V. *hail!* *Hail to the vic - tor! he's now our*  
 F. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 Pr. Z. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 A. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 P. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 T. *hail!* *Hail to the vic - tor! he's now our*  
 C. P. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 B. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 Pr. Z. *hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 Bul. *Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 M. P. *Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
 Col. *Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*

*poco allarg.*

*hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*  
*hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*

*poco allarg.*

*molto f*  
*hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our*

*a tempo pressando*

H.  
Prince and King, All hail our King!

D.  
Prince and King, All hail our King!

Prs.Z.  
Prince and King, All hail! All hail! All hail our King!

A.  
Prince and King, All hail! All hail our King!

P.  
Prince and King, All hail! All hail our King!

T.  
Prince, Prince and King, All hail our King!

C.P.  
Prince and King, All hail! All hail! All hail our King!

B.  
Prince and King, All hail! All hail! All hail our King!

Pr.Z.  
Prince and King, All hail! All hail! All hail our King!

Hul.  
Prince and King, All hail! All hail! All hail our King!

McP.  
Prince and King, All hail! All hail! All hail our King!

Col.  
Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!

*a tempo pressando*

Prince and King, All hail! All hail! All hail our King!

Prince and King, All hail! All hail! All hail our King!



## Allegro agitato.

H.  
D.  
V.  
F.  
Fr. Z.

A.  
P.

T.

C.P.

B.  
Pr. Z.

Bul.

M.F.P.

Col.

Anita.  
De - feat up - on the

De - feat at home and on the field! The  
De - feat up - on the  
De - feat up - on the  
De - feat up - on the

## Allegro agitato.

Allegro agitato.  $\text{♩} = 120$ .

*sf marc.*

S. Ha - ha! Ha -  
 A. Ha - ha! Ha -  
 T. Ha - ha! Ha -  
 B. Ha - ha! Ha -  
 C.P. vic - try's yours; the crown I yield! Lost the bat - tle,  
 Pr. field! His crown the Prince must yield! Ha -  
 Bul. field! His crown the Prince must yield! Ha -  
 M.P. field! His crown the Prince must yield! Ha -  
 Col. Ha - ha! Ha -  
 Ha - ha! Ha -  
 Ha - ha! Ha -  
 Ha - ha! Ha -

316

*poco rall.*

H.  
ha! Ha-ha-ha-ha!

D.  
ha! Ha-ha-ha-ha

F.  
ha! Ha-ha-ha-ha!

Pr.Z.  
ha! Ha-ha-ha-ha!

A.  
ha! Ha-ha-ha-ha! Ha-ha-ha-ha!

P.  
ha! Ha-ha-ha-ha!

T.  
ha! Ha-ha-ha-ha!

C.P.  
ne'er I'll scep-tre wield. My fate is sealed!

B.  
ha! Ha-ha-ha-ha! His fate is sealed!

Pr.Z.  
ha! Ha-ha-ha-ha! His fate is sealed!

Bul.  
ha! Ha-ha-ha-ha! His fate is sealed!

McP.  
ha! Ha-ha-ha-ha! His fate is sealed!

Col.  
ha! Ha-ha-ha-ha! His fate is sealed!

*poco rall.*

His fate is sealed!

His fate is sealed!

His fate is sealed!

*poco rall.* *fz*

## Tempo di Valsa Languoroso.

H. *mf* Come, love, come! To the beau - ti - ful gar-den of  
 D. *pp* Come, love come!  
 V. *pp* Come, love come!  
 F. *pp* Come, love come!  
 Pr. Z. *pp* Come, love come!  
 A. *pp* Come, love come!  
 P. *pp* Come, love come!  
 Tr. *mf* Come, love, come! To the beau - ti - ful gar-den of  
 C. P. *pp* Come, love, come!  
 Bow. *pp* Come, love, come!  
 Pr. Z. *pp* Come, love, come!  
 Bul. *pp* Come, love, come!  
 M. F. P. *pp* Come, love, come!  
 Col with 2nd Bass. *pp* Come, love, come!

## Tempo di Valsa Languoroso.

*mf*

[illegible]

H. *cresc.*  
 flower - ing path-ways and streams. Oh! come,  
 D. V.  
 By its path and streams.  
 F. Pr. Z.  
 By its path and streams.  
 A. P. *cresc.*  
 path- -ways and streams; Oh! come to the  
 Oh! come, oh!  
 Tr. *cresc.*  
 flower - ing path-ways and streams; Oh! come  
 C. R.  
 By its path and streams. Come, oh!  
 How. Pr. Z.  
 By its path and streams.  
 Bul.  
 By its path and streams.  
 M. F. P.  
 Come, love, come! Oh! come oh!  
 By its path and streams.  
 By its path and streams.  
*cresc.*

*poco rubato*

H. while youth is a fly- -ing. Joy lives;

D. V. Joy and hope will

F. Pr. Z. Joy and hope will

A. P. gar-den e'er youth shall fly, a 2  
come e'er youth shall fly, Joy ev - er lives, Hopewill

Tr. while youth is a fly- -ing; Joy lives;

C. P. come e'er youth shall fly, Joy ev - er lives, Hopewill

How. Pr. Z. Joy and hope will

Bu. Joy and hope will

M. F. P. come e'er youth shall fly, Joy ev - er lives, Hopewill

*p sempre*

Joy and hope will

Joy and hope will

*poco rubato*

*p sempre*

Red. \*

*cresc. molto*

H. hope is un - dy - ing. Come to the gar - den of dreams, love, The

D. V. nev - er die. Come my love! *mf*

F. Pr. Z. nev - er die. Come my love! *mf*

A. P. nev - er die. Come to the gar - den; Come, my love! *mf*

Tr. hope is un - dy - ing. Come to the gar - den of dreams, love, The

C. P. nev - er die. Come to the gar - den; Come, my love! *mf*

Horn. Pr. Z. nev - er die. Come my love! *mf*

Hul. nev - er die. Come my love! *mf*

M. P. nev - er die. Come to the gar - den; Come, my love! *mf*

nev - er die. Come, my love! *mf*

nev - er die. Come, my love! *mf*

*cresc. molto*



*rall. molto* *p* *a tempo*

H. beau - ti - ful gar - den of dreams. — Once a -

D. *p* To the gar - den of dreams. Once a - gain! Once a -

V. *p* To the gar - den of dreams. Once a - gain! Once a -

F. *p* To the gar - den of dreams. Once a - gain! Once a -

Fra. Z. *p* To the gar - den of dreams. Once a - gain! Once a -

A. *p* Come, love, come! Oh come, love, come! — Once a -

P. *p* Come, love, come! Oh come, love, come! — Once a -

Tr. *p* beau - ti - ful gar - den of dreams. — Once a -

C. P. *p* Come, love, come! Oh! come, love, come! — Once a -

Horn. *p* Come, love, come! Oh! come, love, come! — Once a -

Pr. Z. *p* Come, love, come! Oh! come, love, come! — Once a -

Bul. *p* Come, love, come! Oh! come, love, come! — Once a -

M. F. P. *p* Come, love, come! Oh! come, love, come! — Once a -

*rall. molto* *p* *a tempo*

To the gar - den of dreams. *a tempo* Once a - gain!

In the gar - den dream. Once a - gain!

*p* In the gar - den dream. Once a - gain!

*p* In the gar - den dream. Once a - gain!

*p* *rall. molto* *a tempo*

## Allegro a la Marcia.

H. *ff* gain sing the song! To arms! To arms! ye brave and true! Let re-vo-lu - tion  
 D. gain sing the song!  
 V. gain sing the song!  
 F. gain sing the song!  
 Pr. Z. gain sing the song!  
 A. gain sing the song!  
 R. gain sing the song!  
 Tr. gain sing the song!  
 C. P. gain sing the song!  
 How. gain sing the song!  
 Pr. Z. gain sing the song!  
 Bul. gain sing the song!  
 M. F. P. gain sing the song!

Sing the song!  
 Sing the song!

Allegro a la Marcia.

flame! To arms! To arms! till vic - to - ry is

To arms! to arms!

To arms! to arms!

To arms! to arms!

To arms! to arms! To arms! To arms! till vic - to - ry is

To arms! to arms! To arms! To arms! till vic - to - ry is

To arms! to arms!

Till vic - to - ry is

Till vic - to - ry is

To arms! to arms!

To arms! to arms!

To arms! to arms!

The musical score is written for a vocal and instrumental ensemble. It includes parts for Soprano (S.), Alto (A.), Tenor (Tr.), Bass (Bul.), and Piano (P.). The lyrics are "flame! To arms! To arms! till vic - to - ry is" and "To arms! to arms!". The score features various musical notations, including dynamics like *ff* (fortissimo), and articulation marks like accents and slurs. The piano part is written in a grand staff (treble and bass clefs). The vocal parts are written in single staves. The score is divided into several systems, with the vocal parts and piano accompaniment playing together.

E. *cresc.*  
 won in free - dom's name! Come East and West! come

D. *cresc.*  
 In free-dom's name! And West? come

F. *cresc.*  
 In free-dom's name! And West? come

A. *cresc.*  
 In free-dom's name! Come East and West! come

Tr. *cresc.*  
 won in freedom's name! Come East and West come

C.P. *cresc.*  
 won in freedom's name! Come East and West! come

Bow. *cresc.*  
 In free-dom's name! Come East and West! come

Hul. *cresc.*  
 won in freedom's name! Come East and West! come

M.P. *cresc.*  
 won in freedom's name! Come East and West! come

In free-dom's name! And West! come

In free-dom's name! And West! come

*cresc.*

South and North! For brave Red Feath- -er leads you forth!

South! To arms! Red Feather leads to

South! To arms! Red Feather leads to

South! For brave Red Feather leads you forth!

South and North! For brave Red Feath- -er leads you forth!

South! For brave Red Feather leads you forth!

South! For brave Red Feather leads you forth!

South! For brave Red Feather leads you forth!

South! For brave Red Feather leads you forth!

South! To arms! Red Feather leads to

South! To arms! Red Feather leads to

Piano accompaniment.

*molto f* **Con Spirito.**

H. To arms! Fling out the ban-ner! Shout out the sto-ry!

D. arms! to arms!

V. arms! to arms!

F. arms! to arms!

Pr. Z. arms! to arms!

A. to arms! to arms! to arms!

P. to arms! to arms! to arms!

Tr. *molto f* To arms!

C.P. *molto f* to arms! to arms! to arms!

How. *molto f* to arms! to arms! to arms!

Pr. Z. *molto f* to arms! to arms! to arms!

Bul. *molto f* to arms! to arms! to arms!

M.C.P. *molto f* to arms! to arms! to arms!

arms! to arms!

arms! to arms!

arms! to arms!

*molto f* **Con Spirito.**

**H.** Stand for the cause, what-e'er be falls! Then raise high the standard!

**D. V.** What-e'er be-falls.

**F. Pr. Z.** What-e'er be-falls.

**A. P.** What-e'er be-falls.

**Tr.** What-e'er be-falls. Then raise the standard!

**C.P.** What-e'er be-falls. Then raise the standard!

**How. Pr. Z.** What-e'er be-falls.

**Bul.** What-e'er be-falls.

**M&P.** What-e'er be-falls.

**What-e'er be-falls.**

**What-e'er be-falls.**

**cresc.**

S.  
Press on to glo-ry! On to the field! the field where du-ty calls.

A.  
To the field!

F.  
Pr.Z.  
To the field!

A.  
P.  
To the field!

Tr.  
on to glo-ry! To the field!

C.P.  
on to glo-ry! To the field!

Bow.  
Pr.Z.  
To the field!

Bul.  
To the field!

M.P.  
To the field!

pp where du-ty calls.

pp where du-ty calls.

pp where du-ty calls.



*ff marc. molto*

B. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

D. V. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

F. Prs. Z. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

A. P. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

T. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

C.P. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

How. Pr. Z. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

Bul. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

M. P. C. Fl. Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

*marc. molto*

*cresc. molto*

H. falls! Then raise high the standard! Press on to glo-ry!

D. falls! Then raise high the standard! Press on to glo-ry!

V. falls! Then raise high the standard! Press on to glo-ry!

F. falls! Then raise high the standard! Press on to glo-ry!

Prs.Z. falls! Then raise high the standard! Press on to glo-ry!

A. falls! Then on to the field! With sword and shield!

P. falls! Then on to the field! With sword and shield!

T. falls! Then on to the field! With sword and shield!

C.P. falls! Then on to the field! With sword and shield!

How. falls! Then raise high the standard! Press on to glo-ry!

Pr.Z. falls! Then raise high the standard! Press on to glo-ry!

Bul. falls! Then on to the field! With sword and shield!

M.C.P. falls! Then on to the field! With sword and shield!

Col. falls! Then on to the field! With sword and shield!

*ff* What e'er be falls! Then raise high the standard! Press on to glo-ry!

*ff* What e'er be falls! Then raise high the standard! Press on to glo-ry!

*ff* What e'er be falls! Then raise high the standard! Press on to glo-ry!

*sfz* *cresc. molto*

*pressando molto*

B. On to the field where du - ty calls! With sword and

D. V. On to the field where du - ty calls! On to the field!

F. Pr. Z. On to the field where du - ty calls! To the field! Sword and

A. P. Nor ev - er yield, while du - - ty

T. Nor ev - er yield, while du - - ty

C. P. Nor ev - er yield, while du - - ty

Pr. Z. On to the field! where du - - ty

Bul. Where our du - ty calls! To the field! Sword and

M. P. Col. Where our du - ty calls! To the field! Sword and

*pressando molto*

On to the field where du - ty calls! To the field! Sword and

On to the field where du - ty calls! To the field! Sword and

*pressando molto*

*molto f poco rall.*

R. shield! On to the field! where du - ty calls! A -  
 D. and nev - er yield! where du - ty calls! A -  
 V. du - - - ty calls! where du - ty calls! A -  
 F. du - - - ty calls! where du - ty calls! A -  
 Pr. Z. du - - - ty calls! where du - ty calls! A -  
 A. du - - - ty calls! where du - ty calls! A -  
 P. du - - - ty calls! where du - ty calls! A -  
 T. du - - - ty calls! where du - ty calls! A -  
 C.P. du - - - ty calls! where du - ty calls! A -  
 How. du - - - ty calls! where du - ty calls! A -  
 Pr. Z. du - - - ty calls! where du - ty calls! A -  
 Bul. shield! Nev - er yield! To the field where du - ty calls! A -  
 McP. shield! Nev - er yield! To the field where du - ty calls! A -  
 Col. shield! Nev - er yield! To the field where du - ty calls! A -

*molto f poco rall.*

shield! Nev - er yield! To the field where du - ty calls! A -  
 shield! Nev - er yield! To the field where du - ty calls! A -  
 shield! Nev - er yield! To the field where du - ty calls! A -

*molto f poco rall.*

*a tempo* (Curtain.)

Score for multiple instruments and voices, including H., D. V., F. Pr. Z., A. P., T., C. R., Bow. Pr. Z., Bul., MGP. Col., and Piano.

The score is divided into two systems. The first system contains staves for H., D. V., F. Pr. Z., A. P., T., C. R., Bow. Pr. Z., Bul., and MGP. Col. Each staff begins with a half note followed by a quarter note, with the word "way!" written below the first half note. The second system contains staves for the Piano, which includes a grand staff (treble and bass clef) and a single bass clef staff. The Piano part begins with a half note followed by a quarter note, with the word "way!" written below the first half note. The tempo marking *a tempo* is repeated above the first staff of the second system. The score concludes with a grand staff for the Piano, marked *cresc.* and *col sra*.





21







Ms. 645 .8 .225  
Red Feather, a comic opera in two a  
Loeb Music Library AJM4624



3 2044 040 419 160

This book should be returned to  
the Library on or before the last date  
stamped below.

A fine of five cents a day is incurred  
by retaining it beyond the specified  
time.

Please return promptly.

~~DEC 10 1944~~

~~FEB 10 1944~~

